

The School Musician

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A YEAR

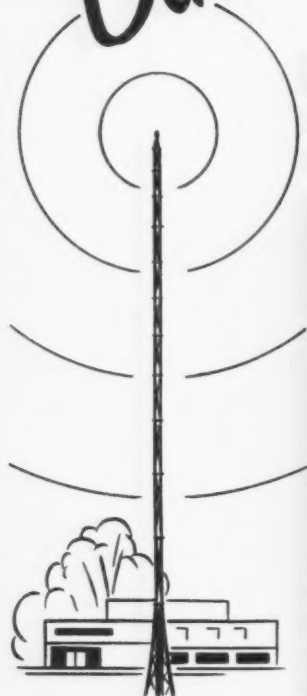
Our 23rd Year



SEPTEMBER, 1951

**A Balanced Music Program
For Every School**

FAMOUS "Band of America" ARTISTS PLAY CONN INSTRUMENTS



ABOVE: Euphonium section includes, left to right: ENRICO BOZZACO, EGIDIO GENE MORRA and SIMONE MANTIA. Equipped 100% with Conn Euphoniums.

RIGHT: Bass section includes, left to right: JOE TARO, DON BUTTERFIELD, ALBERT CORRADO, HERB JENKEL. Equipped 100% with Conn 20K. Conductor PAUL LALLALE, extreme right.



EVERY MONDAY night over the NBC radio network the famous CITIES SERVICE "BAND of AMERICA," directed by Paul Lallale, stirs the nation with thrilling music . . . the kind of musical performance that demands top musicianship and finest quality instruments.

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Indiana
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Educat
Kalam

On the Cover

Typical of the thousands of school children of America are these five Junior High School students from Evanston, Illinois.

One may see at a glance that this school can truly boast "A Balanced School Music Program."

It's "Back to School" for 3,000,000 Instrumentalists and Vocalists as the school bell announces a bigger and better School Music year than ever before.

Forrest L. McAllister

Editor and Publisher

Advisory Editors



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Rex Elton Fair
Department of Music
University of Colorado,
Boulder, Colo.

Brass

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Director of Band
Central High School,
Chattanooga, Tenn.



Composition, Arranging
C. Wallace Gould
Director, Department of Music
S. State Teachers College,
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Oboe, Bassoon

Bob Organ
Woodwind Instructor
Denver, Colo.



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Richard Brittain
Band Director
VanderCook College of Music,
Chicago, Illinois.

Audio-Visual Aids

Robert F. Freeland
Librn. Edison Institute
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Dearborn, Mich.



Percussion

Dr. John Paul Jones
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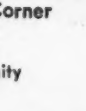
Band Forum

Daniel L. Martino
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The Clarinet Corner

David Kaplan
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Reynolds Community
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Reynolds, Illinois



String Clearing House

Angela La Mariana
Western Michigan College of
Education
Kalamazoo, Michigan



The School Musician

28 EAST JACKSON BOULEVARD
CHICAGO 4, ILLINOIS

Founded in 1929

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 23, No. 1 September, 1951

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Announcing... A New Trombone of Matchless Perfection



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412

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TROMBONE



- Precision-fit slide needs no breaking in.
- Scale positions checked by stroboscopic equipment.
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The trombone you've long dreamed of is here at last! The Buescher No. 412 "400" Trombone—ready for you after years of intensive work. Skilled craftsmen created it, foremost instrumentalists in concert and popular music fields approved it—a trombone so precision designed and accurately fitted that it plays cleanly, freely, easily in every register! One-piece nickel silver piston, one-piece bearing brass outside slide—with scale positions of flawless accuracy. Large bore—7½ inch bell—permits the full, rich tone so widely demanded today. Many, many other features of physical and musical beauty.

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School musicians applaud—

Ernest O. Caneva of Lockport, Illinois

"We must make music available to every student if it is to be a regular part of his education," says Ernest O. Caneva, Supervisor of Music, and Director of the Band and Chorus of the Lockport, Illinois, Township High School. He states further that "Students should be taught in class form if it is to be in keeping with educational standards as set forth for other subjects." His is a wonderfully broad view.

During the nineteen years Mr. Caneva has been teaching at Lockport his band has won numerous contests and Festivals. Winning the Governor's trophy of Illinois at the State Fair against all classes became such a habit he was eliminated from competition except on alternate years.

He received his educational background from the Vandercook College of Music, Northwestern University, De Paul University, and five years' study in Italy. He has developed an outstanding symphonic band of 90 pieces from a school enrollment of 650 students.

Besides bowling (averages 185) for a hobby, he composes original band overtures and marches. To date 37 of his numbers have been published including "Karen Overture," "Pastor D'asiago," and his latest class C Overture "Monterey."

His sweet wife Jean is equally as proud of their five children as he. Maureen, 18, plays the organ, piano, oboe, and bells. Donald, 15, plays the percussion instruments, Danny, 14, plays Sousaphone, Sally Anne 9, plays flute and piano, Denise (well—they hope).

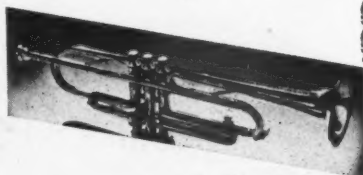
It is men like Ernest O. Caneva who are devoting their lives to the Youth of America with integrity of purpose who are truly "Making America Musical."

a HIT

with Band Directors,
Students and "Pros"



... all over
the U.S.A.!



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INSTRUMENTS OF QUALITY

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**TRUMPETS CORNETS
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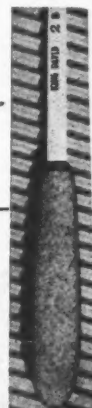
MEDIUM LARGE BORE makes the "Artist" easy to blow! Put it to every test. Play Grieg or Gershwin . . . "hot" or "sweet" . . . staccato or legato . . . fortissimo or pianissimo. Race it up the scale . . . and down. Try it with your pet mute. Note how easily you "boss" it . . . how readily it responds!

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— Clarinets — Saxophones —
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America Musical"*



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veteran trombonist, with
his Holton.

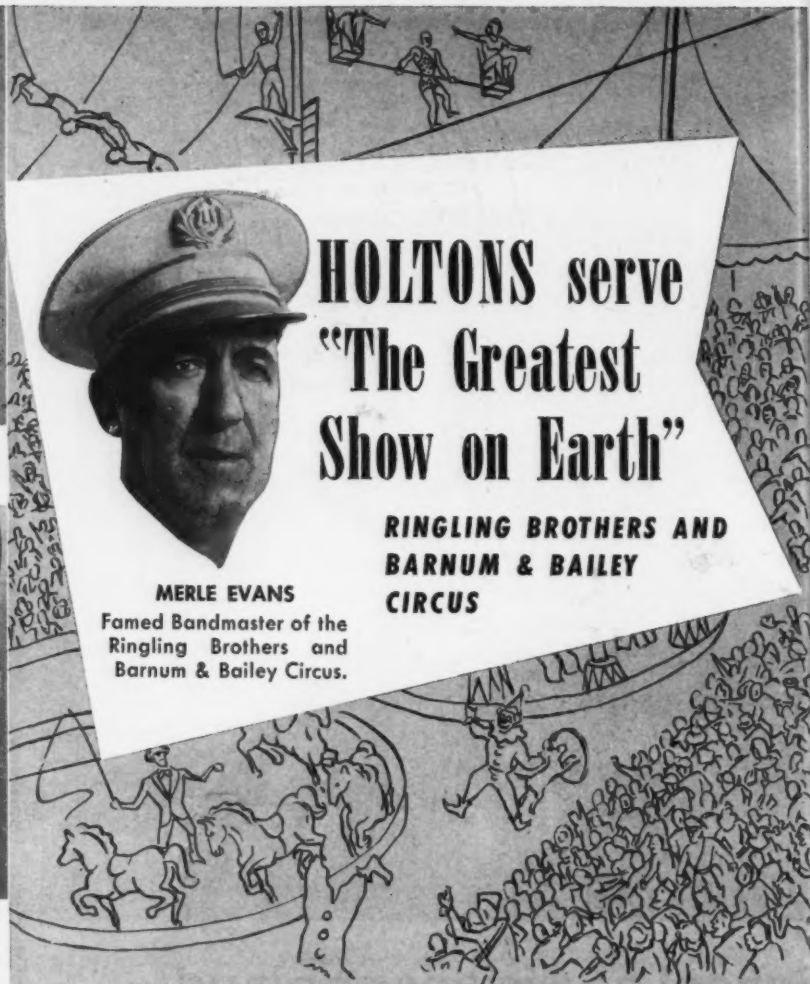


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chooses a Holton Sousaphone
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Ringling Brothers.



JOHN HORAK
doubles with the Holton Baritone
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BARNUM & BAILEY
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So, Ringling Bandmaster Merle Evans, and many of his leading players, have long depended on **HOLTON** Instruments. In **HOLTONS** they find all the tone-power they need for a spire-tingling fanfare, the quick responsiveness necessary for the quick change from a lilting waltz to a rousing march or a double-quick gallop — for circus music at its best.

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MAKERS OF QUALITY BAND INSTRUMENTS FOR HALF A CENTURY

Smart Ideas —

News From The Industry



LOW PRICED RECORD CHANGER

V-M Corporation, Benton Harbor, Michigan, announces a new low-priced, feature-packed three speed Automatic record changer. The unit is to be known as the V-M TRI-O-MATIC model 920.

Some of the features are:

Automatic set down selection—all size, records, 7"—10"—12", positive record protection—records are lowered, not dropped, on spindle shelf, automatic intermix of 10" and 12" records of same speed, automatic shut-off, dual needle reversible cartridge, simple centralized controls, and jam-proof mechanism.

Available at dealers or factory.

Price\$39.95



MENC STRING PROGRAM WINS COOPERATION OF BASS AND CELLO FIRM

School basses and cellos being produced by the Kay Musical Instrument Company of Chicago now conform to standards set by the MENC String Committee. Features of these new instruments were explained to dealers and distributors at a meeting July 16 in Chicago.

Kay Salesmanager Bob Keyworth told how Professor Gilbert Waller, chairman of the committee met with five string men at the factory in setting up standards for size, quality and alignment. "As a result of their splendid cooperation over a period of many months," stated Mr. Keyworth, "we are proud to announce the production of basses and cellos that meet the requirements of students from grade school through high school."

Illustrated are the new Kay school models in standard adult size, a bass and cello specially aligned for easier fingering, shorter bowing radius and finer tone quality.



FLUID SOUND

The Lindberg Instrument Company, Berkely, California have invented an entirely new idea in the re-creation of disc-recorded sound . . . "Fluid Sound".

The Lindberg Company states that "Fluid Sound" is a new Phono Pickup that brings, new performance, new enjoyment, and new economy.

For further information write direct to the manufacturer.

NEW SPOT-LIGHT BATON

The Slingerland Drum Company, 1325 Beldon Avenue, Chicago 14, Illinois announces their new "SPOTLIGHT" Baton. The ball end cannot cut through the rubber ball. The hammered indentations throw off sparkling sunbursts of light and make the baton spin even faster than it is revolving. Many lengths and diameters are available.

Available at dealers or the factory.

Price\$3.50



NEW INK-PEN-CEL

The Fischer Pen Company, 757 Waveland Avenue, Chicago 13, Illinois has announced the new INK-PEN-CIL with the Durillum Point. Will write 8,000 feet. Equivalent to one year's average writing. Excellent for writing music manuscripts. Available at dealers.

Price 35c.....3 for \$1.00

Marching Band Pageants

Some of the most practical and helpful Marching Band & Band Pageantry Ideas in print are to be found in the three entirely different sets of "Complete Marching Band Pageants." Set No. 1 contains 20 Complete Pageants for the Marching Band; Set No. 2 has 18 Complete Pageants; Set No. 3 has Twenty-two Complete Pageants. They are each \$1 per set, or all three sets for \$2.50, postpaid. Remittance must accompany order. Write to Lee W. Petersen, 4 E. 11th Street, Peru, Illinois.

GLOCK—BANNER MAKES DEBUT

The G. C. Jenkins Company, Decatur, Illinois now have available a new banner called the "Glock-Banner". This fine accessory will fit any tubular glockenspiel. Consists of a tubular rack and two color pennant (letters on both sides). Furnished in school colors with 12 letter maximum for school name. For further information, write manufacturer.

Price complete\$12.00

HARMONICA COURSES

The Wm. Kratt Company of Union, N. J. now have two fine harmonica instruction books available. "Harmonica Course" is written for beginners while the "Chromatic Harmonica Course" is more for the advanced player. Both courses are excellent material for music teachers who wish to start Harmonica Bands.

For further information write direct to the manufacturer.



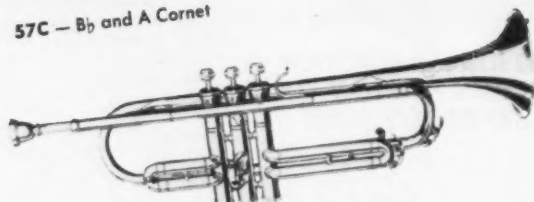
Send Your Soloist Pictures
to the SM Editor—
News Welcome Too

Make this your "Go Forward" Year!

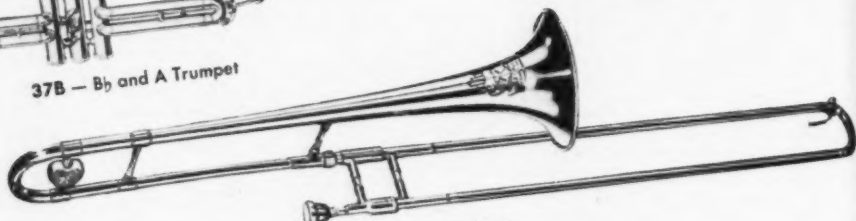
WITH



57C — B \flat and A Cornet



37B — B \flat and A Trumpet



66-1 — B \flat Trombone



30A —
B \flat Tenor
Saxophone



20A —
E \flat Alto
Saxophone



BUILT BY BUESCHER

In band music, as in everything else, there's no standing still. You go forward or backwards. This year, go forward — faster! — with Elkhart. The new Elkharts are especially designed to make the most of young players' ability. Better music, better bands! Remarkable Elkhart playing ease gives greater confidence, new skill. Tricky passages are so much easier — they sound clean and clear, tone is full and rich, sure on every note. That's "professional" quality — and it takes students through years of advancement. Elkhart prices are still low, but instruments are not plentiful. See and try them at your Elkhart dealer's — now!

"LOOK FOR THE ELK IN THE HEART OF THE BELL"

ELKHART BAND INSTRUMENT CO. ★ Elkhart, Indiana

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The Editor >>>



Back to School

Swimming suits are being packed away. Fishing rods are being placed in the attic, last year's pencil box is being looked for, and new shoes are being bought. It's in the air. It's "Back to School" for millions of young people of America. There are the students who are freshly equipped with three month's old High School diplomas, who are squaring their shoulders to enter the doors of their newly adopted Alma Mater. There are the high school and junior high school young people who are working hard to move forward in their instrumental or vocal work. Elementary school children are eager to select their instrument, or try out for the new year's chorus. And so very wonderful, are the thousands of future School Musicians who will receive their first organized introduction to school music as they embark on their educational careers in the first grade.

Thousands of students (the statisticians tell us 250,000) will start to play a musical instrument in their school band or orchestra. Music educators everywhere are busy preparing new schedules, field shows, concert programs, committee meetings, and dozens of other chores that will make the 1951-52 school year the greatest advance in Music Education that our country has ever known.

There is a greater feeling of unity between the Music Industry and the Music Educators as they both strive to create a better understanding of the importance of music in the total educational experience of children. From State Supervisor of Music to the Elementary School Music Teacher; from the President of a Music Manufacturing Firm to a local Music Dealer, a spirit of team work now exist. With this magnate of co-operation ever expanding, we can all square our shoulders and say again with even greater pride, "I'm proud to play my part in Music Education."

New Art Work

We hope that the thousands of readers of The SCHOOL MUSICIAN are pleased with the new art work that appears at the head of our Clinical Columns.

The selection of a Staff Artist was not easy. He must be a creator. He must be able to paint and draw beautifully. And most important, he must be a musician who had taken part in organized school music activities.

We found that man. He is John Fitzner of Joliet, Illinois, who has long been recognized for his outstanding success as the head of the Art Department of Gerlach Barklow Company, the world's largest producers of calendars.

John started his musical career on the oboe when he joined the National Championship Grade School Band in Joliet. He played under the late A. R. McAllister for five years during his High School days. Now he is the first oboist, and President of the five times national championship American Legion Symphonic Band at Joliet, which is under the direction of A. R. McAllister, Jr.

We are proud to introduce John Fitzner. He will welcome any comments concerning his new art work in The SCHOOL MUSICIAN.

Our Advertisers

We are proud to present our advertisers to you. They are interested in you as an individual as well as a Music Educator. Many have trained specialists who are eager to consult with you on your problems of procurement, expansion, public relations, and many other phases of organization and administration.

Each year, thousands of dollars are spent by these firms in the preparation of booklets, brochures, and catalogues for your benefit. They ask only that you write for the material. As one Music Educator said this summer, "Studying the advertisements in The SCHOOL MUSICIAN is like a university course in itself." How true this is. Band and orchestra directors are kept up to date with the best in musical equipment. Choral directors learn of new ideas and selections. Parents and directors can explore the availability of uniforms. Students decide what instrument they will buy. Superintendents and Boards of Education determine their budgets, and Supervisors use it as a guide.

Reciprocate? . . . Yes . . . You can . . . When you buy materials or equipment, patronize these advertisers. Ask for their product by trade name at your local Music Dealers. Write for their free literature.

We of The SCHOOL MUSICIAN will appreciate your efforts too, for it is through the cooperation of these advertisers, that this magazine will continue to expand into new and greater phases of Music Education.

Frank L. McAllister

AL GALLODORO

Member
NBC SYMPHONY ORCHESTRA

Uses and Recommends the

MACCAFERRI SYSTEM



The MACCAFERRI SYSTEM
IS TOPS WITH ME...

Alfred Gallodoro
MEMBER NBC SYMPHONY ORCHESTRA UNDER TOSCANINI

I use Masterpiece Reeds and the Maccaferri Nylon Mouthpiece. They are tops with me! I heartily recommend them, along with the Reed-O-Meter, an invaluable precision instrument which makes it easy for me to select reeds and saves me time and money.

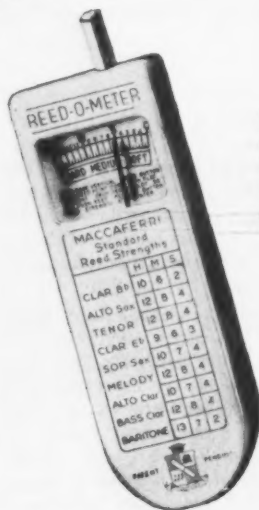
Alfred Gallodoro

USE THE MACCAFERRI SYSTEM—YOU WILL PLAY BETTER

1. Maccaferri NYLON MOUTHPIECE with Bi-Matic Ligature and Nylon Air-Vent Protective Cap.
2. Maccaferri's finest MASTERPIECE REEDS.
3. The REED-O-METER

These three together form the Maccaferri System brought to perfection in cooperation with top-notch musicians to embody in it, the long needed improvements and advantages afforded by modern technique, acoustic science and materials.

USE THIS SYSTEM—YOU WILL OUT-PLAY and OUT-LIVE the other fellow!



REED-O-METER is a Ten Year guaranteed precision instrument that gives instant, constant, accurate, clearly visible reading of all reed strength from Eb Clarinet to Baritone Sax.



MASTERPIECE REEDS are made from the finest selected imported French Cane. Best for PITCH, POWER, BRILLIANCY and BALANCE. Better Music Dealers carry this most wanted reed.



Complete with
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and Cap
Bb Clarinet . . . \$
Alto Sax . . . \$
Tenor Sax . . . \$

Nothing can compare with this
New sensational Maccaferri
NYLON MOUTHPIECE with Bi-
Matic Ligature

Made of NYLON, the MIRACLE MATERIAL which possesses astounding resonant qualities. Precision made by master craftsmen in cooperation with several foremost musicians. Scientifically designed to have perfect pitch and tonal balance in all registers, flexibility and free blowing.

Available in 3 popular facings: close, medium and open.



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FRENCH AMERICAN REED MFG., CO., INC.
3050 Webster Avenue, New York 67, N. Y.

Have Faith in Your Ability to Build a String Program

Mr. Band Director — YOU CAN

Teach STRINGS

MANY BAND DIRECTORS over the country are suddenly finding themselves with a double-duty position—that of band director and that of developing a string program. If such is your lot, have faith in your ability to initiate the program. It isn't an impossible job; and many teachers over the nation are doing creditable work in similar situations.

The combination band and string position isn't an ideal one; but once you sell the strings program to the public, the public in turn will supply you with additional aid. Once the student is sold on the study of strings, he will become a helpful partner in selling the parents. The parent, in turn, will see that you receive material help in your project. This help might eventually lead to the employment of a strings instructor.

If you are faced with such a dual position, "sit right down and write yourself a letter." Sell *yourself* on your job! Sell yourself on the idea that you can teach strings: that you can sell your public on the need of strings in the community; that you are capable of starting beginners on all the strings; and that, being a teacher, you can find the answers to all the questions.

Where will you find the information needed? Never before in the history of the music profession have you found its members more willing to help one another than at the present time. It is an inspiration to attend the music conventions, clinics, and festivals to see and hear the unselfish information extended from one individual to another, to share in the exchange of ideas, and in the baring of trade secrets. This mutual reciprocation of professional knowledge is rewarding in many respects. All this information is dispensed to help you in furthering the cause of music.

You will receive an inspiration browsing among the publishers exhibits at any large convention. Never before have you had such an abund-

ance of methods and materials for string work. You may be assured that there is a method for your particular need. Your knowledge and study of good materials is an important factor in your success as a teacher. The pub-



Floyd Graham

lishers and exhibitors have trained personnel to help you in your problems of organization and instruction. They are anxious to help; and their advice is reliable.

Another source of inspiration may be had by seeing and hearing at these music meetings what is being done by many string groups. What an inspiration it is to hear a fine high school orchestra of from sixty to a hundred pieces coming from a small town. Listen to grade school string classes—those of like instruments and

those of mixed strings—playing two-part harmony in a five or six-months' period of study. These demonstrations should be the source of real inspiration. Be present when a string quartet from the sixth or seventh grade performs. Notice that praise for the string program hits a new high with every one present. When you hear such groups, remember that there is a reason, and that that reason is a teacher—a teacher just like yourself. You can be equally as successful provided you try hard enough.

You don't have faith to start beginners on strings? Let's stop and think: skill?—you know the fundamentals of music, you can teach cornet or a similar instrument, you do possess the qualifications of a good teacher. Then you can teach beginning strings! Enlist the aid of a private strings teacher. Why not take a few lessons yourself? Make a trip once a week to a city where you might find a cello and a double bass teacher. There is always the opportunity of attending a course for strings class instruction in a college. Remember, you are a teacher and not a performer. You do not have to be a performer to do an acceptable job as a teacher of strings. It is much better to be able to perform and teach; but the greater of the two is teaching—performance is second.

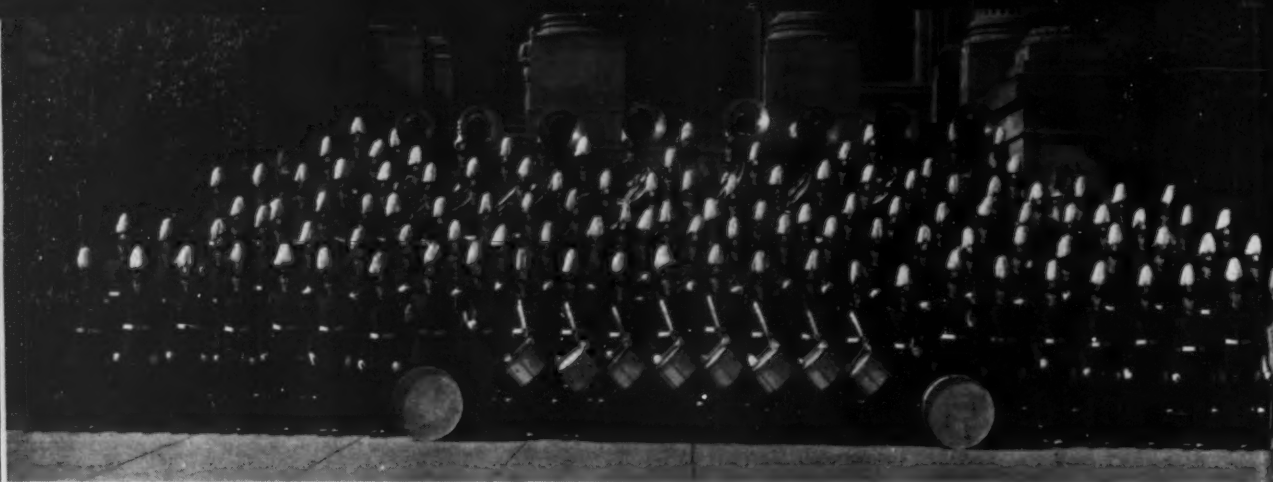
I have had the privilege of studying with two world-famous violin teachers; they were excellent performers, but neither inspired me as much as one of my teachers who performed little—but who was a good teacher. This teacher possessed one of the very important qualifications—that of in-

(Turn to page 36)

Written especially for the School Musician

By Floyd Graham

Chm., String Instruction, MENC, Southwest Div.
Faculty, North Texas State College, Denton, Texas



Beautifully attired in military plumed uniforms, the Iowa State College Marching Band exhibits the precision of Annapolis, the personnel bearing of a West Pointer, and the looks of a Marine. Under the direction of Frank A. Piersol, they are one of the most imitated bands in the nation.

"Floating" Formations Are Featured By The

IOWA STATE COLLEGE BAND

WHEN IOWA STATE COLLEGE's highly-touted marching band takes the field, the crowd marvels at the colorful group's precision formations and musical perfection.

Few of the spectators realize that only three 50-minute rehearsals precede each performance or that half of the trombone players, for instance, aren't even acquainted with the other half.

Dr. Alvin R. Edgar, head of the Iowa State College Music Department, is the man responsible for the rapid growth and development of the band during the past 15 years. Edgar is Iowa State's musical maestro who masterminded the band's "floating" formations and unique rehearsal system. In 1935 Edgar joined the Iowa State music staff with the avowed intention of building up the band and symphony orchestra. A pep band of 35 pieces was the nearest thing the College had to a marching band. That first fall, Edgar enlarged the band to 100 pieces.

"I'll have to admit it looked a bit like Coxey's army," Edgar recalls. "There were only 35 uniforms, so the rest of the members appeared in ROTC uniforms or civilian clothes—whichever was the nearest the color of the band uniform. It was a question of fielding a 100-piece un-uniformed band or a 35-piece uniformed band."



Frank A. Piersol

The crowd has been "sold" on the all-male band's performance ever since that first appearance 15 years ago.

By the end of the first season Edgar had made more plans. In the fall of 1936 the band had 125 new uniforms. Edgar's reputation as band director at Roosevelt High School in Des Moines for 6 years prior to his coming to Iowa State and his record of directing other bands in the high school field to state and national honors, helped draw out Iowa State's potential musicians. New leadership plus a

stepped-up program of support induced 150 students to try out for the band that second year.

Another innovation came when the Cyclone musical aggregation made its first Big Seven conference football trip to Missouri to put on a halftime show. Each year since then the band has made at least one similar trip a year.

Edgar found himself faced with several looming problems when he took over the band director's seat at Iowa State. In the first place, Iowa State College is purely a technical school that does not even offer any kind of a bachelor of arts degree. Students had many conflicts in schedules and couldn't afford to devote a great deal of time to an extracurricular activity like band.

The solution to the problem came through a new rehearsal system, proposed by Edgar. In order to make the most of time spent rehearsing, efficiently-run practice periods of 50 minutes were set up three times a week prior to each performance. This rehearsal system is still in use.

At the first "period," mimeographed charts of formations are handed out and band members—minus instruments—"walk" through their paces on the practice field. On signal they proceed to each formation and halt while it is checked.

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After about 25 minutes, all formations have been practiced once. The second time it takes the band about 10 minutes to go through the routine, and the third time about five. During any time that is left, band members take up their instruments and march through the formations once while playing.

At the second rehearsal period, the band concentrates on footwork with no instruments for two or three practice runs, and on footwork with music for another two or three. Playing and marching are put together and rough spots perfected at the third rehearsal session.

Conflicts in crowded schedules still hampered Edgar, and in 1946 he set up a rehearsal system adapted to a technical school like Iowa State. First, he scheduled band rehearsals in two sections of three rehearsals each a week. Each band member was required to attend only one section.

If a member couldn't make it to the first rehearsal hour scheduled, because of class conflicts, he became part of the band's "back" half and met with that group at a later time. Through this system, band members had two chances to avoid conflicts in class hours and meet for rehearsal.

The band director found this system was advantageous for him, too. He was able to spend double the number of hours with his band that each member spent in rehearsal. Also, he had the advantage of working with a smaller group of 60 musicians at each rehearsal instead of 120 as in the past.

Edgar says what was originally a terrific problem has turned out to be a blessing in disguise for all concerned.

Both "front" and "back" halves of the band have virtually identical instrumentation so they are actually two complete bands. On the Saturday of the performance, the two groups are put together for the first time. "I've noticed on band trips that half of the band members are not even acquainted with the other half," Edgar says.

Written especially for the School Musician

By Frank A. Piersol

Director, Iowa State College Band
Ames, Iowa



Executing the "Floating ISU" made famous by Dr. Alvin R. Edgar indicates the perfected discipline of the Iowa State College Band. Thousands of people are thrilled each football half as the Band presents a spectacular Field Show.

Another unique feature of the Iowa State College band—"floating" formations—was instituted by Edgar in 1941. The band goes into formations of letters or symbols at the end of the football field. Then, playing and marching—and staying in formation—the group marches the length of the field.

To play and march, too, without losing step or "place" is quite an accomplishment. It is also difficult to execute a "floating" formation with the band in such an open position.

Some of the advantages of the floating formations are that there is movement for the eye all the time, and every fan, no matter where in the stadium he is sitting, gets a head-on look at the formation at some time.

Iowa State's band was the first to become part of a color and sound marching band motion picture. In 1947 the College's visual aids production unit produced such a movie, titled, "Pigskin Pageants." In 1949 another color and sound marching

band film, "Halfnotes," was made.

Despite the fact that several duplicates of the movies were ordered, these films are in such great demand that bookings must be made for showing months ahead of time. During one period, the films were booked nine months ahead. These movies are available by writing *Visual Instruction Service, Iowa State College, Ames, Iowa.*

Movie making is not a new experience for the marching band, however. Back in 1937 the band assisted in the production of a film entitled, "How to Twirl a Baton." Iowa State's musicians were chosen to work with the nation's number one baton twirler for the movie. Twenty-four prints of this movie have been in constant circulation to this day.

The first game of the Cyclone football season is usually scheduled before upperclassmen register, during the Freshman Days orientation period. For this game, the Music Department shapes an all-freshman band.

Working together for about five hours during the few days before the halftime show, the 100 freshmen are "indoctrinated" into band life. From this group, many members of the regular marching band are chosen.

In 1948 Edgar was made head of the Music Department and Frank A. Piersol, another outstanding band director with a reputation for producing top-notch bands in the high school field, was appointed associate director of bands. A year later he was made director.

Edgar cites the "wonderful" cooperation of Iowa State's athletic department in contributing to the suc-

(turn to page 49)



Complete instrumentation, careful attacks, intonation concentration, and student determination plus Frank A. Piersol is the simple formula that has developed the Iowa State College Concert Band into a unit of true symphonic attainment.

The THREE Drum Rudiments

Are There More ? ? ?

YES, THREE RUDIMENTS of drumming. It is the contention of a number of percussion men and educators that there are but three basic rudiments and that all of the Rudiments as commonly known, are derived from these three. They are: (1) The Single Stroke; (2) The Double Strokes; (3) The Flam.

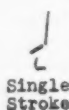


The purpose is to show how the development of the "Three" Rudiments is necessary before the thirteen can be properly executed.

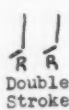
First, let's look at the Three Rudiments.



Flam



Single Stroke



Double Strokes

The Single Stroke: If a drummer cannot play the single stroke or a series of single strokes cleanly and with a musical touch, it is unlikely that he will do anything else in drumming with the finesse required of a really fine drummer.

The Double Strokes: I refer to the closed rudimental double stroke, which is a "stroke and bounce"; it is NOT two distinct strokes with the same hand. Much practice is necessary to gain full control of the second note, or "bounce", of the double stroke.

The Flam: While it is true that this rudiment when analyzed, is composed of two single strokes, it is only played so that the notes can be heard individually in music that is primarily of a military nature. (Street beats, marches, etc.) When used in orchestral or band work it is played as a single sound and differs from a regular single stroke in that it has a broader quality.



Thomas W. Wood

It is my belief that all drumming is based on these three units, used either singly or in combinations of two or three. However, this article will deal with the first thirteen Rudiments as prescribed by the National Association of Rudimental Drummers.

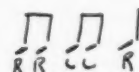
Before considering all of the thirteen rudiments, I want to illustrate the one which supports this theory most clearly. It is the Flam Paradiddle, known too, as the Flamadiddle. As can be seen by the figure below, this rudiment is a combination of all three units. The first note is a Flam, followed by a Single Stroke on the second, and the last two notes are the Double Strokes.

Obviously, to play this particular rudiment with dexterity, the student must be able to execute the "Three" Rudiments perfectly.

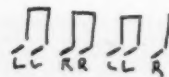
Now, let's take the N.A.R.D. Rudiments in order.



#1—The Long Roll: This practically speaks for itself as the Long Roll is a succession of the Double Strokes. However, to be an even roll, I again stress the need of much practice to develop the second beat or "bounce".

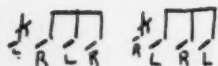


#2—The Five Stroke Roll: Here we have the combination of two sets of Double Strokes followed by the Single Stroke.



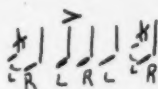
#3—The Seven Stroke Roll: Very similar to the Five Stroke Roll. All that is added is another set of Double Strokes. For all Rudimentary purposes the Seven Stroke Roll is always started with the left hand.

#4—The Flam: One of the "Big Three".



#5—*The Flam Accent*: Now a different combination. A Flam followed by two Single Strokes. This is almost always thought in a group of six notes to take care of the alternating problem as follows:

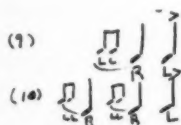
#6—*The Flam Paradiddle*: Illustrated above.



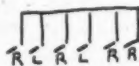
#7—*The Flamacue*: A Flam followed by three Single Strokes and ending with another Flam. The most important thing in the Flamacue is the accent on the second note, which to sound correct and effective commands absolute control of the Single Stroke. I teach beginners to say "Flam-uh'-cu-ee-flam", with the accent on the "UH". Here, too, the figure is always begun with the right hand or a Right Flam. The Seven Stroke Roll and the Flamacue are the only two Rudiments that do not alternate.



#8—*The Ruff*: Two grace notes which are played as Double Strokes followed by a Single Stroke. This is thought, counted, and played in the same manner as the Flam, with the Single Stroke, NOT the grace notes, played on the beat.

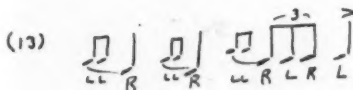
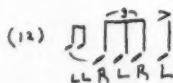


#9 and #10—*The Single Drag and the Double Drag*: These are so closely correlated that I shall take them together. The Single Drag is made up of a set of Double Strokes (grace notes) followed by two Single Strokes with the last Single Stroke accented. The Double Drag is the same thing with a set of Double Stroke (grace notes) and a Single Stroke placed in front of the Single Drag.



This outstanding drum section is from the Woodruff High School Band, Peoria, Illinois. Their talented director is Lawrence Fogelberg. The entire section studies privately with Mr. Thomas Wood. Appearing from L to R in the picture are: Mr. Lawrence Fogelberg, Director of Woodruff Band, Bob Colwell, Martha Lou Neis, Clyde Stenson, Jim Stone (State Soloist Champion), Jim Howat, Morgan Thornton, Bob Kunz, and Terry Umdenstock.

#11—*The Double Paradiddle*: One of the "toughies". Composed of four Single Strokes followed by a set of Double Strokes. The thing that makes this a difficult Rudiment to play is that the Double Strokes must sound exactly as the preceding Single Strokes in evenness. Again proof that the Double Stroke must be mastered.



#12 and #13—*The Single Ratamacue and the Triple Ratamacue*: These are similar. The Single Ratamacue

is made up of a set of Double Strokes (grace notes) followed by four Single Strokes, the last stroke being accented. The Triple Ratamacue being a set of Double Strokes (grace notes), Single Stroke, set of Double Strokes (grace notes), Single Stroke, set of Double Strokes (again grace notes) followed by four Single Strokes with the accent on the last note.

In the above, we are not discussing phrasing, time value or notation reading. We are only taking the Rudiments apart and seeing what "makes them tick", so to speak. From the foregoing analysis it can be seen that all of the Thirteen Rudiments which are generally considered basic can be further broken down into the "Three" which are really basic. It follows quite naturally that in order to gain any amount of proficiency in the Thirteen Rudiments, or any other phase of drumming, it is first necessary to acquire a mastery of the Single Stroke, The Flam, and The Double Strokes.

Written especially for the School Musician

By Thomas W. Wood

Instructor of Percussion

Bradley University

Peoria, Illinois



College and university students everywhere are learning the techniques of teaching "Keyboard Experience" such as these music majors at Iowa Wesleyan College, Mt. Pleasant, Iowa. George Pixley is the instructor of these future teachers.

From Coast to Coast Schools Are Turning to

"KEYBOARD EXPERIENCE"

FOR A NUMBER OF YEARS it has been my experience to note that students with keyboard experience learn to sing, play orchestral instruments, band instruments in a shorter length of time, in more satisfactory style and are better all around musicians than those who have not had such training. Students who come to college to study music, no matter what their major instrument may be, are required to study piano. When they have reached that age and have never had piano, one might say that it is almost "too little and too late". For their theory courses it is very essential. I would say that for all musicians, the piano is the logical instrument for the development toward extreme proficiency and artistry upon their chosen instrument. Keyboard experience in their early years, even if only of the most elementary kind, would have solved many musical problems for them which came up later and would have given them an overall viewpoint of the basic and essential qualities of music.

Why is elementary piano study left out until the college level with so many students? With some, the idea had never occurred to them, some had not the financial means for private study and others had not the inclina-



Ralph A. Pixley

tion to study an instrument which has not the glamour of playing an instrument in a band, an orchestral instrument or singing in a chorus. However, there is another reason, and that is that the directors of music and superintendents of schools have not taken the time and trouble of working for and arranging time for the modern idea of elementary piano in classes for all students.

Among the objectives in music education in our public schools, I hold that these are some of the most important:

- (1) To develop character and enrich personality.
- (2) To develop a social consciousness.
- (3) To develop an appreciation of music through participation.
- (4) To teach a certain amount of music fundamentals appropriate to the age or grade level of the student.
- (5) To make adequate provision for special talent in any area. All of these objectives are being taken care of through the choral work, band and orchestral instruments. The piano for the most part is left out of the scheduled classes.

According to a recent state-wide survey, the main obstacles to instituting classes in piano in our public schools were: (1) lack of the necessary equipment; (2) lack of time in the schedule; (3) lack of qualified teachers. In some cases, the statement was made that private teachers would be against the movement. In a few other cases, it was stated that there had been no demand for piano. One stated that. "No pianist who is an artist ever learned by class method", which may be true but beside the

point in view of the objectives in music education.

Regardless of the stated obstacles of organizing piano classes in the public schools, I would say that none of them are beyond the realm of reason and possibility of surmounting. It has been truly said that "without vision the people perish". If the music supervisor has the foresight and necessary will to do, he might with the cooperation of a far-seeing superintendent and the school board inaugurate a piano class with sufficient equipment at a comparatively low cost. With one or preferably two pianos in the class room, cardboard keyboards for each student, a staff-liner, blackboard, chalk and eraser, one would have the basic equipment for starting. If the students do not purchase the music books, they could be furnished by the school. In case there is no piano in the room and new ones cannot be afforded at present, one can usually purchase two good used instruments at a low cost which will be entirely adequate.

It is a well known truth that there is a lack of time in the schedule for adding anything more to the pupil's all-ready full program. Should this be an obstacle, it is possible to use twenty minutes two or three times a week in the vocal class. It is basic music education introducing clefs both bass and treble, time values, intervals, scales and chords. It brings a broad program of activities, including singing, body response to music, creative work, technical and interpretative development, music reading and functional use of music fundamentals, all of which can be turned to good account in the continued study of piano under private teachers or in the study of voice and instrumental work either string or wind. However, the ideal set up would be to have a separate piano class two or three times a week.

While it is true there are not many qualified class piano teachers and should there be none available, it is usually possible to find a class room teacher who is a B.M.E. piano major or who plays piano well who could take over the class. One such who is a B.M.E. or who is a skillful pianist with the routines of educational procedure, could handle the class in an entirely satisfactory way even if he or she had not had a course in class piano. However, the class must not be taught as in private piano with a too solicitous care for individual wants or needs of the student. There are many schools using In-service Training Classes in piano for the room teacher. Also in various centers, class piano workshops are held. Any and all of these are of utmost value.

I can readily see that the private



Nancy Jo Wood is shown teaching her 5th grade students "Keyboard Experience" in the Bloomfield Elementary School in Iowa. With this excellent training these young people will be sight singers as well as sight readers on instruments of their choice.

teachers of piano might be against the teaching of piano class in the public schools and might deter many music directors and supervisors from attempting such instruction. However, it is a known fact that the classes of private teachers of string and wind instruments have increased enrollments where class teaching has been done in the public schools. It stands to reason where good work is done by instructors in public school piano classes that the private piano teacher stands to benefit in larger enrollments for his class. With close cooperation and good will between the music supervisor and the private teachers, the public relations of the music department would be vastly enhanced. If the supervisor would recommend and urge students to continue their piano study with private teachers after one year of class piano in the third or fourth grade, it would seem that they might welcome the best students of the public schools to their classes. Also piano in public schools might be a stimulus to many private instructors to develop themselves in a broader way not only to develop their own beginning piano in classes but to utilize some of the techniques of modern class piano education in their work with individual students. With the increased number of students interested in playing the piano, no one stands to lose in the long view.

Where there may not have been any evident demand for school piano classes, it still might be created by an energetic supervisor who is sold on the proposition. The whole thing evolves itself into what might be called missionary work in talking for it. The many organizations and clubs usually welcome speakers on interesting subjects which contain matter of public interest relating to children's welfare. Talks could be made before P.T.A. groups, Women's Clubs, Rotary, Kiwanis and Lion's Clubs, School Boards, Chamber of Commerce Meetings and others. Outside speakers could be obtained from the National or State Committees on Piano Instruction in Classes of the MBNC if desired. Frank discussion of the whole program might create public interest and a demand for it.

Piano teaching of the present day, geared as it has been by long tradition to the impossible task of training everyone for artist possibilities is not desirable in public school training. There are individual differences of talent. One who has extreme talent should be trained privately with the finest teacher available. For him the utmost technical and musical foundation must be laid from the beginning with stress upon technique. How many will become artists? And how many wish only to enjoy music as a

(Turn to Page 29)

Written especially for the School Musician

By Ralph A. Pixley

**Iowa State Chm., MENC, Piano Committee
Drake University, Des Moines, Iowa**

RHYTHM — MELODY — HARMONY

Taught Simultaneously On

THE

USEFUL UKE

By T. P. Giddings

REGRETS ARE FOOLISH, they say, but a good goading regret is sometimes useful. One of my goadingest is the fact that it took me fifty-two years of Music Supervising, both instrumental and vocal, to learn that the most useful educational instrument in the whole list is the UKELELE.

One can play RHYTHM, MELODY, and HARMONY on it. It is light, cheap and easy to handle, and one can sing while playing it. It leads directly to the waning string section of the orchestra. Find another instrument with like qualifications.

When this fact soaked into me, no time was wasted. The last four years of my work in Minneapolis saw me carrying a bag of twenty UKES into the singing classes of the fourth, fifth and sixth grades. In twenty minutes, every youngster in the class could play a tune on this fascinating little instrument.

Let it be interpolated here that NO child wants to play an instrument. He wants to play MUSIC, in other words, a TUNE.

"We learn to do by doing", chants every teacher in the land. But do they all do that? Not noticeably in the instrumental field. Careful analysis of the usual procedure shows more Getting Ready to Do, than DOING. No child should leave the FIRST Lesson unable to play a TUNE. I begrudge with vitriolic begrudgement, every minute spent in scales or exercises. MUSIC first, last and ALL THE TIME.

Now what was the result of this large green bag of UKES gadding about the schools. Soon there were many singing classes in the fourth, fifth, and sixth grades where EVERY CHILD played something. The SINGING CLASS is the place to teach the beginnings of instrumental music.

I had dabbled with this idea for years and had done a little of it here and there, but it was only after the



These three young ladies are learning Rhythm, Melody, and Harmony simultaneously with the use of the ukulele. They are (L to R) Jeri Dine 9, Sandra Dine 6, Sharon More 9, and their excellent teacher Joseph De Piono. All are from Chicago, Illinois.

light of the UKE broke through my mental fogs that this fact came home to me.

When I left Minneapolis, a rough census showed 12,000 players in a school population of 72,000.

I never had RHYTHM bands nor TOOT classes if I could help it and did not count in this census those silly things that teach nothing and take up the time that should be spent in SINGING. This latter is becoming a rarity in a lot of schools. But that is another sad and very vital story.

With the UKE as a starter, other instruments appeared as the simplicity of learning to play an instrument came to light. Will add that this was made possible by the fact that every youngster could read VOCAL MUSIC before he got to the fourth grade. No time wasted in anything else.

A few hints on the use of the UKE. Use the regular singing books. Learn the songs by the good old DO, RE, MI, and then just play them. That is all there is to it.

Don't try to teach the letter names. If the instrumental teachers would only learn to use the DO, RE, MI, they would save themselves a lot of useless work, and the poor student would learn the easy way.

Look in a UKE book and see how to tune the instrument. Then throw the book away unless it has tunes ONLY.

Next teach the three chords DO, MI, SOL. DO, FA, LA, TI, RE, SOL. These three chords will fit any tune with no accidentals. Later the pupil will learn other chords.

Do not forget that the foundation
(Turn to Page 43)

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Choral Section



Address all Correspondence to The School Musician, Choral Editor

Let's Let Our CHOIRS SING

By Dr. Frederick Fay Swift

Anyone who has adjudicated at music festivals must have experienced the lack of uniformity in choir training which one finds everywhere. The few moments which are spent before the chorus has its audition are evidence of the many varied ways in which directors train their groups. To some, there is just a straightforward presentation of music. To others, there is a sort of ritual including hocus-pocus exercises and drills. In the audition it is easy to tell which is the well trained choir and separate it from those with poor background.

A few years ago we witnessed a very interesting choral demonstration which showed the training given by one high school in class lessons in singing. This was a public demonstration, "typical of the weekly lessons." The program lasted ninety minutes and consisted of individual and ensemble vocalizes. During the entire hour and a half we did not hear one composition performed. As the singers left the auditorium, we stopped the last two boys and asked them how long they had been studying. One replied that he had been singing for four months and the other one answered that he had been in the class for ten months. The first lad had never sung a solo or had a song to sing. The second one had, during ten months, learned one sixteen-measure melody.

While we don't believe that this is a common practice in choirs, the mere fact that it is ever found causes grave concern. The demonstration had shown some very intricate vocalizing, sometimes in harmony. What a shame that the same amount of effort had not been given to singing MUSIC.

A few years ago one of our state music supervisors visited a school to approve the course in Voice Training. The program had been underway for seven weeks. He learned that up to

that time the class had not sung a note, in fact, it had not even vocalized. The time had been spent in learning "breathing exercises." The day he was there the ensemble was in the gymnasium taking breathing exercises while lying on their backs.

It is very evident that our teacher training institutions are lax in the training which our vocal students are receiving. Attend any music conference where some individual is emphasizing the "tricks" which he uses in his choir training and notice the large percentage of the audience who are taking notes so that they may try the experiments at home with their own groups. No one seems to know what is the best thing to do.

For the young inexperienced teacher

we offer a few suggestions which we know are sound fundamentals for chorus training. (1) Have definite objectives. Planning a series of appearances so that your chorus has something towards which to work. Schedule the first concert early in the season. Drive toward a definite goal. The chorus and the conductor should not have time to waste on a lot of nonessentials. (2) Demand that the chorus sit erect, watch the conductor, and sing intelligently. (3) Read a lot of music. If no one knows the capabilities of the group, work on several numbers and select those which seem to give the most satisfaction. (Having directed a Radio Choir each summer for several years, it is our policy to sing upwards to seventy num-

Grand Island Nebraska's Wonderful Choir



Happy and proud indeed are these young ladies of the St. Mary's Girls' Glee Club, St. Mary's Cathedral School, Grand Island, Nebraska. Sister M. Athanasia, their excellent music supervisor and director, believes the contest they entered in North Platte, Nebraska, was a real challenge to this aggressive group.

On the Air



Dr. F. F. Swift directing a live show over Radio Station WIBX—Utica. The program originated from the Otter Camp Auditorium, home of the New York State Music Camp. Dr. Swift is President and Director of this fine camp.

bers presenting in public the fifty which seem to "fit" the particular chorus. We know of no other way.) (4) Teach breathing and other fundamentals of singing only when they are needed. (Isn't it possible that some singers may be "naturals?" Don't some children breathe naturally correct? They have been breathing for a long time.) (5) Speaking and singing are "automatic" and most any of us can imitate quality and pitch that is given to us. Who cares whether the glottis is raised or lowered, whether

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Eminent Ladies of School Music

Flora B. Canaday, Smithfield, North Carolina

Flora B. Canaday, past president of the North Carolina Association of Piano Teachers, knew she wanted to be a music teacher after she had taken but a few piano lessons as a young girl. Since then she has devoted her life to making young people happy through the medium of music.



Her credo is "to make music a vital part of everyday life". Her piano pupils are prepared to participate in community music of all kinds. They are well trained as accompanists and serve their churches, civic organizations, and schools.

Born in Benson, N. C. her father, a county superintendent encouraged her nat-

tural talent as a pianist. She was graduated from Meredith college and won the Theodore Presser scholarship for outstanding work. At the age of 18 she received her Bachelor of Music Degree at the Southern Conservatory of Music at Durham, and then continued her graduate work at Peabody Conservatory of Music, and the New York School of Music and Arts. She has studied under many nationally famous teachers including Austin Conradi, Hans Barth, and Polly Gibbs.

Miss Canaday is a firm believer in making piano students learn to sight read and play accompaniments, especially hymns.

"As soon as a pupil is able to play hymns, I stress the importance of this type of music."

Among her many outstanding pupils are Miss Lu Long Ogburn of Smithfield, N. C., who was named "Miss North Carolina of 1951", and Miss Ann Lee, 14, of Smithfield, who was chosen recently to play a concerto with the North Carolina Symphony Orchestra.

She is interested in the so-called "Average Student". She likes to study him and try to adapt her teaching to meet his particular needs. She says that "generally there is a response and the student of average abilities will 'wake up' and find in musical expression a deepening satisfaction and a sense of accomplishment in reaching goals set for him.

Her greatest inspiration comes from her students themselves—to see them start with a small beginning—grow—progress—mature—and develop into fine young pianists who are capable of creating musical pictures on the canvas of sound for their many admiring listeners.

Yes—Flora Canaday of Smithfield, North Carolina, is well qualified to be among the "Eminent Ladies of Music Education". The Editorial Staff of *The School Musician* takes pleasure in saluting her untiring efforts in behalf of the Youth of America.

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Each summer copies of the preceding school year's issues of *The School Musician*, September to June inclusive, are bound into fine books. These bindings are in red library linen with stiff covers. Gold lettering. Price \$4.95 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Limited supply. Order your Volume 22 (Sept. '50—June '51) NOW.

The School Musician
28 E. Jackson, Chicago 4

NATIONAL MUSICAL MOTIF SNAPSHOT CONTEST OPEN-SEPT.

High School Board Sponsors Band Course

Sturgis, Michigan.—The Board of Education of Sturgis, Michigan is quite proud of its fine High School Band. So much so, they decided to sponsor an eight weeks' band course this past summer.

Here is an example of a progressive Board of Education who realizes the importance of keeping the standard of the High School Band at a very high level during the entire year.

Many a Band Director would be happy if their Boards would establish recognized courses for Band Students during the Summer.

AMC Releases New Film— "Music in Our School"

A third full-color sound slidefilm on music in the schools is being offered for free showing by the American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois.

The film, titled "Music in Our School," is intended primarily for showing before students in the sixth, seventh, eighth and ninth grades. It tells how five students became interested in their school's music activities, joined classes for beginners and went on to join the orchestra, band and chorus.

The film follows the AMC's first two slidefilms that have been in constant demand for showings in schools throughout the country. The first, "Moving Ahead with Music," was introduced in mid-1949 and the second, "You Can Make Music," in mid-1950. Each film in the series runs 15 minutes and is accompanied by a guide for the teacher or meeting leader, and copies of a summarizing leaflet for distribution to the audience.

Reservations for showing the film may be made by writing to the AMC. The film is shipped postpaid and without charge, and is to be returned by the user postpaid.

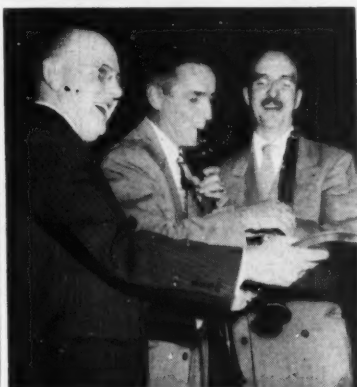
Printed Program Makes Hit At Michigan City Indiana

Palmer J. Myran, director, made quite a "hit" with his capacity audience at his last annual Band Concert when he introduced a new style printed program called "sounds for better living."

All printing on the cover showed an absence of capital letters. Such terms as "Sounds from Three Maids," and "Sounds from Frits" were in evidence.

The audience agreed that this, the twenty-third annual concert, was a new high in musical accomplishment as well as staging.

Readers of The SCHOOL MUSICIAN might write Palmer Myran at the Michigan City, Indiana, High School, and ask for a sample copy of this excellent printed program.



It was all in good fun but done without mirrors when Randall Spicer (center) of Boulder, Colorado, fingered the clarinet of Ed Kehn of Arvado, Colorado, and vice versa. Leo Moody of Pueblo Junior College is holding the music for the courageous performance. The occasion was a program given at the Western State Music Camp at Gunnison last summer.

"Hit Parade" to Return To TV and Radio—Sept.

Students who enjoy the popular side of music will be pleased to know that the ever popular "Hit Parade" will return to the air waves via TV and Radio in September.

Once again students everywhere will match their guesses with the final selection of the nation's seven top tunes of the week.

300 Years of Negro Music Depicted

A special festival of Negro music, highlighting the 300-year history of Negro music from darkest Africa to the contemporary works of William Grant Still and Duke Ellington, was sponsored by the Bureau of Music at Polytechnic High School on Sunday, July 1, at Los Angeles, California.

Directed and coordinated by Jester Hairston and David Hargrave, and featuring the noted South Central Adult Civic Chorus of 50 voices, conducted by Hairston, the event included dances, spirituals, traditional and contemporary choral and instrumental music, as well as modern jazz and swing sequences. World famous Negro artists volunteered their services for this unique cavalcade of Negro music, highlighting the part it has played in the fabric of American life. Among them were Still, composer Shelton Brooks, baritone Clarence Muse, actor-singer Ernest Whitman, violinist Ginger Smock, dancer Wesley Gale and many others.

All School Students Eligible to Enter

The SCHOOL MUSICIAN announces the start of a nation-wide amateur musical motif "Snap-shot Contest". The contest is open to all school children between the ages of nine and eighteen, whether they are participating or not in a musical organization. Girls as well as boys are eligible to enter.

The contest will run from September 5th to May 15th. Snap-shots may be submitted at anytime during this period. Several of the outstanding pictures will appear each month as they are submitted.

At the end of the year, all pictures, regardless when they were submitted for entry or whether or not they appeared in a publication, will be judged for the cash prizes.

First prize will be \$25.00. Second prize \$10.00, and fifteen \$1.00 prizes will be awarded for honorable mention.

Pictures will be judged each month on musical motif, clearness, and originality. All pictures must be taken on non-professional equipment. Remember—this is a Snap-shot Contest.

The judge will be Mr. John Fitzer, staff artist and photography advisor to The SCHOOL MUSICIAN. Pictures arriving in the production department on or before the 15th of each month will be considered for the following month's publication.

Ideal shots are similar to the pictures that appeared on page 13 of the June 1951 issue of The SCHOOL MUSICIAN showing a student playing an instrument while sitting on a bridge. The cover picture of the June issue is excellent. Candid shots are very good. Stay away from the large group pictures, such as the entire band, chorus, or orchestra. Small groups, individuals, etc. are much better.

Now get out those cameras and start "clicking" away. Let's see whose snap-shots will appear in the first issue. Remember, you can send as many snap-shots as you wish and as often as you desire. All pictures submitted become the property of The SCHOOL MUSICIAN and will not be returned.

Mail your entries to The SCHOOL MUSICIAN, 28 E. Jackson Blvd., Chicago 4, Illinois.—GOOD LUCK!!!—John Fitzer, Photography Adviser.

Jap Boy, 4 Is Honorary Bandmaster of GI Unit

Osaka, Japan.—A 4 year old Japanese boy is honorary bandmaster of the 55th United States regiment band. Rain or shine the lad, Osao Tominaga, son of a coffee shop owner, stands behind Bandmaster Sgt. Bird and imitates him whenever he conducts. When the commanding officer was told of this he made Osao honorary bandmaster.

3,000 Expected at Mid-West National Band Clinic

Mid-West National Band Clinic in Chicago December 13, 14, 15

Last year 2,542 Band Directors, Composers, and other Musicians registered for the Nation's largest Band Convention, the Mid-West Band Clinic. It is anticipated that 3,000 will gain much practical information and inspiration at the 1951 convention to be held at the world-famous Sherman Hotel in Chicago on Thursday, Friday, and Saturday, December 13, 14, and 15. Six of the Nation's finest bands will play the very best and latest music of all publishers. Sixteen Clinics and Panels will be conducted by clinicians who are authorities in their fields. This year will also be "Principals' and Superintendents' Year," so invite them to come along and become acquainted with this National Convention. Mark December 13, 14, 15 on your school calendar now. Admission is free to all Directors and their friends.

Tentative Clinic Schedule for 1951 Thursday Forenoon, December 13, 1951

- 10:00-11:30 Band Directors' Forum. An open clinic with Dr. Raymond F. Dvorak of the University of Wisconsin presiding, in which all band directors will give suggestions and discuss how our bands can do even a finer job throughout the nation, both in the War Effort and in the Peace Program.
- 1:00 Territorial Staff Band of the Chicago Salvation Army, under the direction of Lieutenant Bernard Smith—truly "one of the Nation's finest bands." You must hear it!
- 2:00 Clarinet Clinic with a Panel of nationally-known experts.
- 3:00 Clinic Concert by the State Championship Grade School Band of Plainfield, Illinois, directed by William L. Johnston. This is one of the Nation's best grade school bands and will play the very latest and best music published.

Thursday Evening, December 13, 1951

- 7:30-9:30 Clinic Concert by the National Championship Miami Senior High School Band of Miami, Florida, Al

G. Wright, Director, presenting the latest and best band music of all classes and publishers.

- 9:30-10:30 Black Light Fluorescence Show. Mr. Ronald J. Elliott, Executive Vice President of Switzer Brothers, Inc., of Cleveland, Ohio, will give one of the most practical demonstrations of Black Light, Fluorescent Satins, Glo-Coat Paint, and Invisible Powder, and their uses on both the Gridiron and the Concert Stage, ever presented at any national convention. This clinic alone will be more than worth your trip to Chicago.

Friday Forenoon and Afternoon, Dec. 14, 1951

The forenoon and afternoon on Friday will be given over to clinics covering all phases of Music. The following clinics will be presented: Cornet & Trumpet, Trombone & Baritone, How Two Successful Bands Were Built, Percussion Panel, Flute Panel, Saxophone Clinic, Orchestra Panel, A Band Organization System That Works, A Practical Tonette Program, Choral Methods Panel, Marching Band Panel with Movies, The Marimba in School Bands, A Merit (Award) System, How to Raise More Than Sufficient Funds For Your Band.

Friday Evening, December 14, 1951

- 7:30-8:30 Clinic Concert by the VanderCook College Band. This nationally-known band, conducted by Dick Brittain and H. E. Nutt, will present the very latest and best band music published.
- 8:30-9:00 Band Uniform "Style Show." See the smartest and most practical uniforms on live models. See how each particular band uniform looks on the entire band, as shown in color on the screen. Many band uniform companies will cooperate in this new and interesting Style Show.
- 9:00-9:30 West Aurora High School Mixed Choir of 100 trained voices, under the direction of Sten Halvarson, will present 30 minutes of music that you will surely want to use in your own Mixed Chorus or Singing Band.
- 9:30-10:15 Concert and Clinic continued by the VanderCook College Band.

Saturday Forenoon, December 15, 1951

- 9:00-11:00 Christian Brothers Band from Memphis, Tennessee, Ralph Hale, Director. One of our truly great High School Concert Bands, consistently rated "Superior" by all its adjudicators, presenting the choicest band materials in print.
- 11:00-12:45 Oxford, Michigan, High School Band, Kenneth Bovee, Director. A band from a small town, that equals the "best," playing the finest music of all classes.
- 1:00 P.M. Grand Finale Banquet in the Louis XVI Room, Dr. Raymond F. Dvorak, Master of Ceremonies. The Banquet will be followed by a clinic on "Practical Embouchure Changes" by Dr. William D. Revell of the University of Michigan. In this clinic, Dr. Revell will take high school bandmen whom he has never seen before and demonstrate how to make in a very few minutes embouchure changes that will greatly improve the student's playing.

Make Your Reservations Now. Entire Clinic At Sherman Hotel.

The entire Mid-West National Band Clinic will be held in the world-famous Sherman Hotel in the heart of the city of Chicago. Plan for all three days of the Convention. Make your reservations for Wednesday, Thursday, and Friday nights. Write to Mr. John Vidovic, Director of Sales, Sherman Hotel, Randolph Street at Clark, Chicago, Illinois, and mention that you will attend the Mid-West. Specify the exact nights of your reservation and the number in your party. Bring your wife and do your Christmas shopping.

Summer Youth Music School

The University of New Hampshire's summer Youth Music School offered music educators from several Eastern states an opportunity to study under three guest conductors for Aug. 13 to 26. Special courses for college and high school music instructors were added this year, with Dr. Frank Simon, Dr. Harry Wilson and Paul Painter directing the series.

NATIONAL CHAMPION BAND FROM MIAMI, FLORIDA, TO PLAY AT CLINIC



On Thursday evening, December 13, the National Championship Miami Senior High School Band of Miami, Florida, Al G. Wright, Director, will present the very best band music in all classes and publishers. The Miami "Million Dollar" High School Band, with a flare for showmanship, will be one of the highlights of the three-day Mid-West Band Clinic at the Sherman Hotel in Chicago.

FORTY BRASS — THIRTY-SEVEN WOODWIND — NINE PERCUSSION — OUR BAND



Forty brass, thirty-seven woodwinds, nine percussion, and seven twirlers constitute this wonderful High School Band from Fairbury, Nebraska. Mr. Kenneth E. Foust is the Director of this top ranking Band. Two members of the Band tell the story of this fine organization in their own words in the attached news story.

By Twila Aranda and
Nancy Pickering

One of the outstanding bands in the state of Nebraska is the Fairbury high school band.

During the summer a band course is maintained for the members, to enable them to prepare for the fall marching season. This course is very useful in that it gives the new students an opportunity to learn the music and also gives the older members a chance to get in their practicing.

The marching band consists of sixty members who put on a variety of half-time performances at all of the home football games. We think it is a privilege to be picked for this part of the band and then be able to participate in the annual Band Day sponsored by the music department of the University of Nebraska. The band is always willing to help the local civic organizations in putting on a parade. Not only do they help in parades but also at many other civic activities such as the annual fishing contest sponsored by the Junior Chamber of Commerce. Many small groups play at various club meetings. The entire band has played at several county banquets.

Perhaps you would like to know about our wonderful band room, which is one of the few thoroughly equipped music departments in the state. This is any band director's dream come true. First we have three individual practice rooms with an intercommunication set in each room. These sets are connected with the director's office, where he may "listen in" on the different practice rooms and thereby give advice and help by merely flicking a switch. Taking everything into consideration the next three rooms are the most important. We'll take the music library first. In this room are shelves and files which contain some of the most beautiful music ever written from jazz to classical scores of great music. Many magazines and music dictionaries are kept in this room. There is also a workbench where a student may learn to repair his instrument. Please keep this thought in mind . . . the students are free to use the equipment, providing they use it carefully and in a thrifty manner. The next room we have is the electrical room,

which contains a cabinet to hold the electric tuner and the record albums; there is also a radio-phonograph with the new 45 RCA record player. That would make it possible to listen to two sizes of records. The next room is the office of the band director, Mr. Kenneth E. Foust. Mr. Foust has taught music in the Fairbury public schools a considerable number of years. Mr. Foust has maintained that the interest and initiative that you put into your work, in music, will give you the incentive and ability in later life to do a job the best that you can.

Now, last but by far not the least, we shall venture into the main part of the band department where we are likely to find some of the members discussing a concert given by a neighboring town, since Mr. Foust and a few band members took the tape recorder to the out-of-town concert. They are very interested in seeing what other bands are doing. The tape recorder is free for all the members to use. This machine helps the student in playing and shows him how he may improve his tone, attack, etc.

There are eighty-eight members, composed of three sections; brass, percussion, and wood-wind instruments. There are forty in the brass section, nine in the percussion section, thirty-seven in the wood-wind, and seven twirlers.

Every two weeks, students from the high school and junior high school put on a student recital. These recitals are to help the student to acquire poise in performing before the public. We have found that this is a great help in getting more small groups started.

Seventeen members of the band went to Peru, Nebraska, for the annual Peru clinic, conducted by Hugh McMillan, conductor at Colorado University. The whole band went to the annual Mid East band festival, on March 29, and 23 members took part in the model massed band, which was picked from the outstanding band players in the York, Beatrice, Columbus, Fairbury, and Lincoln Northeast bands. Also on the calendar of events was the district music contest at Geneva, for which several small groups and soloists entered, the Tecumseh band clinic at Tecumseh, Nebraska, and the spring musicale, for which both the band and the

10,000 See Bands at Music Festival

Cedarburg, Wis.—More than 10,000 spectators watched 1,200 musicians and baton twirlers perform at the fourth annual Cedarburg music festival.

Eight bands and 18 drum and bugle corps from Wisconsin, Illinois and Iowa competed in the program sponsored by the Cedarburg fire department.

Winners in the band contest were, in order, the Chicago Boys' club band, South Milwaukee municipal band and the Wuerl concert band of Sheboygan.

Top prizes for drum and bugle corps went to the Cedar Rapids (Iowa) cadets, the Four Lakes Boy Scout corps of Madison, and the Norwood Park (Ill.) corps.

Sherry Lou Daley, 11, of 3617 S. Lenox st., Milwaukee, won first place in the junior division of the baton twirling contest.

Melody to 4,000 Hands

Incredible as it may seem to parents, who have struggled to get their children to practice a few minutes on the piano each day, Wilson K. Van Hyatt of Kansas City, Mo. has been doing it for fifty years and still enjoys it.

Van Hyatt, 76 years old, happy with his career as a piano teacher, plans to continue the task. He has taught more than 2,000 girls and boys and instead of having grown weary listening to young hands strike the keyboard, he has grown more fond of the job than ever.

vocal groups participated.

We hope you have enjoyed the little visit to the band department of Fairbury high school. If ever in our vicinity, please come and see us.

Editor's Note: This news article was written by Twila Aranda and Nancy Pickering, members of the Fairbury, Nebraska, High School Band.

School Musicians everywhere are invited to Submit News Stories about their Bands, Orchestras, Choruses, and Dance Bands for publication consideration.



These fine young children are John and Sharon Reece, son and daughter of Dr. and Mrs. W. T. Reece of Springfield, Illinois. John's clarinet teacher is Mr. M. M. McCoy and Sharon's accordion teacher is Mr. Henry DeCroix. Many a pleasant evening is enjoyed in the Reece home as John and Sharon perform solos and duets.

Princeton Reports Music Dept. Gains

600 Enrolled, 16 Courses Offered After 5 Years

Princeton, N. J.—A report marking the fifth anniversary of the department of music of Princeton University shows that 600 students were enrolled in the department last year. In 1935, when music courses were an adjunct of the art department, only thirty students were enrolled.

In the extra-curricular field, the Princeton study reports that last year the nine major musical organizations on campus had a total membership of 495 students.

Britain Accents Music In National-Wide Festival

London — Music-lovers were among those who found the most reward in a visit to Britain this summer. The Festival of Britain began on May 3 and will last until October. It is making a special feature of a lavish and varied program of concerts, ballet and opera.

The Festival of Britain is incorporating the smaller festivals which are already established. Of these the most famous is the Edinburgh International Festival of Music and Drama, founded by Rudolf Bing before he became general manager of the Metropolitan Opera. The profusion of its events, as well as the beauty of the city and the gaiety of the festival atmosphere, distinguishes Edinburgh.

The musical fare of the Festival of Britain—set forth in detail in a free folder that can be obtained by writing the British Travel Centre, 336 Madison Avenue, New York.

U of Michigan Band Makes RKO Picture

Special to The SCHOOL MUSICIAN — The new two-reel picture, "Here Comes the Band," produced by RKO-Pathé, which features the University of Michigan Band, is scheduled for release on September 14th, according to Robert M. Boehnel, Publicity Department, RKO Radio Pictures, Inc.

Mr. Boehnel writes:

"The University of Michigan, founded in 1817, had its first band in 1884, even though it was only nine pieces. But today, with more than twenty-thousand students to pick from, its marching band of 150 men comprise one of the best such groups in the country. On autumn Saturday afternoons their topflight music and marching razzle-dazzle provide an important part of football's great spectacle.

With a turnover of 100 per cent every four years, about 50 new members must be added to the band each fall. The competition is stiff as the men must be competent musicians and physically able to take the marching. Each man will walk about 18 miles each week, just to put on a six-minute show on Saturday. While the drum major and the two twirlers go through their places, Conductor William D. Revelli rehearses the band. The bandmen are shown a unique production number in graph form and later, with each member carrying a chart indicating his position on the field, the students practice their marching patterns. In the meantime, student librarians keep current a music library valued at \$30,000, while equipment managers take care of the instruments. The uniforms cost a hundred and fifty dollars per musician, and a new show each Saturday — new music, new routines — costs money. The Michigan Band accompanies the team

Red Feather Youth Take Piano Lessons

Musically interested boys and girls enrolled in Red Feather neighborhood centers went to music classes at Boston University this summer and it didn't cost them a penny, either.

Each Tuesday and Thursday, from 10 A.M. to 12 o'clock noon, 36 children between the ages of six and 12, selected for their natural musical interest and talent, attend free classes at the University's college of music piano teachers' workshop, according to Jules Wolfers, assistant professor of piano. The children who had had no previous musical training came from various centers in Boston.

Professor Wolfers was the director of a six-week summer workshop which had music teachers enrolled from all parts of the country studying the latest teaching techniques and investigating mutual teaching problems.

He intends to continue the classroom voice, piano and music appreciation sessions for local youngsters during the fall and spring in similar workshop courses, in cooperation with the Volunteer Service Bureau of the United Community Services. Mary Bacon Mason of Newton, nationally known piano teacher and writer of piano training books, was course consultant during the summer session, which ended on August 18.

RKO Film



Dr. Revelli points out a new formation to his able assistant Jack Lee as the famous University of Michigan Band goes through its paces in the new RKO-Pathé picture "Here Comes the Band" which is scheduled for release on September 14.

from coast to coast but it's in their ninety-seven-thousand seat home stadium where they show to their best and make the crowd rise to its feet with the cry: "HERE COMES THE BAND!"

The Editor of The SCHOOL MUSICIAN has seen some of the "Rush Stills" of this new picture and predicts it will be the finest of its kind ever produced. Check with your local theater manager to see when he has scheduled the picture for your city, then take the whole band to see this great University Band perform under Dr. Wm. Revelli.

SEND US YOUR NEWS

Three days past entertainment campers. On August members "Pilgrim" man of Allen was the ol' Dodge S car to the out include port the ing lot the hotel Gilbert a by the I was those bers arr executiv cottage. On Se tended a particip rehearsa were al camper committ camp g sonally Dr. Mac The gro literally had exp ago!

The building of the student M member Gidding tion for to the l called former to tell like pr camp b esting guests and rel dent w camp busines vited t Choir C ness m elected. tuton with a club m

The too qu years the tru "learn ing eve stay. '30 ca cepted play w reporte only in but th

Interlochen's 20 Year Club

• National Music Camp •

by Win Richard

Three days at Interlochen . . . three days packed full with interesting and entertaining events for the National Music campers of twenty and more years ago! On August 3, 4 and 5 the 20 year club members conducted their second annual "Pilgrimage" back to the camp. Chairman of the program committee, Gordon Allen was as planned, on hand to greet the ol' timers with a 1925 (or earlier) Dodge Sport Sedan! Gordon drove the car to the camp from Traverse City without incident, arriving in time to transport the former campers from the parking lot to registration headquarters at the hotel. An excellent performance of Gilbert and Sullivan's operetta "Iolanthe" by the High School division of the camp was thoroughly enjoyed by the club members arriving Friday evening. The Club's executive committee met in Dr. Maddy's cottage following the performance.

On Saturday morning, Dr. Maddy extended an invitation to club members to participate in the band and orchestra rehearsals. Boat rides on Green Lake were arranged by Otto Brown, a 28 camper and a member of the program committee. An interesting tour of the camp grounds in open air busses personally conducted by Mr. Giddings and Dr. Maddy took place in the afternoon. The growth and expansion of the camp literally amazed the former campers who had experienced its early growth years ago!

The Club banquet was held in the Art building on Saturday evening. On behalf of the 20 Year Club membership, President McAllister presented honorary life membership cards to Dr. Maddy, Mr. Giddings and Mr. Tremaine in recognition for their faithful devotion and service to the National Music Camp. Dr. Maddy called on Mr. Willis Pennington, the former property owner of the camp site to tell the group what the camp site was like prior to the establishment of the camp back in 1928. Following his interesting talk, former campers and their guests were asked to introduce themselves and relate to the group, an amusing incident which happened the year they were camp students. Preceding the general business meeting, club members were invited to the University Orchestra and Choir Concert in the Bowl. At the business meeting, officers for 1951-52 were elected. The Club's first official constitution was adopted and the evening ended with a party for University students and club members at Kresge Hall.

The days and hours passed by only too quickly. In spite of the advanced years the twenty yearers carried on in the true traditional Interlochen style—"learning geared to performance," enjoying every single minute during our brief stay. Club member Hazen McGarvey '30 camper of Dearborn, Michigan, accepted Arthur Williams' invitation to play with the brass choir. Hazen later reported that his french horn lip was only in fair condition after twenty years but the experience was wonderful!

Following the Sunday morning service, the club members conducted the mass assembly. Seated on the stage were the ol' timers of twenty or more years ago. In the audience were the campers of today and the twenty yearers of tomorrow! Dr. Maddy officially welcomed us back to camp. He introduced Forrest McAllister, president of the club who in turn called on members to relate some of their early experiences to the young campers. Mrs. Edith Rhett Tilton reminisced back to 1927 prior to the opening of camp. Otto Brown amused the group with his tales of 1928. Marian Works Richard briefly relived her camp experiences of 1929. Orien Dalley spoke of his most "unhappy" experience of 1930—shaving the great March King, the late John Phillip Sousa. (There was no barbershop at camp then.) Taking us back to 1931, John Minema told of the early days when they attempted to raise money at concerts through donations—each donation being tossed into a blanket at the exit. President McAllister spoke of a plan which, having the National Music Camp Official Board approval, would establish an alumni association to which every former camper, young or old, could subscribe. The 20 Year Club would become like a gold star achievement in this large alumni association of nearly nine thousand eligibles. We are to hear more about this plan in the near future.

Highlighting the Sunday afternoon festivities was the unveiling of the cornerstone of the new Joseph E. Maddy Administration building. To the 20 year members went the privilege of placing impor-

tant documents, records, programs, lists of members and donors, pictures and news articles in a metal box which was immediately sealed and cemented under the corner stone. Perhaps a century from now the contents will be revealed!

More concerts Sunday afternoon . . . and Sunday evening the climax! The final number . . . the overture "1812." The club members provided the sound effects. Your secretary reports no casualties. Your secretary can report that it was a wonderful experience . . . one never to be forgotten. Truly, Interlochen spirit carries on!

Editor's Note: Send all correspondence to Winchester Richards, c/o General Delivery, Phoenix, Arizona, until further notice.

Free Carillon Recitals at Duke

DURHAM, N. C.—Thousands of visitors hear the twice weekly carillon recitals by Anton Brees on the Duke University campus. The recitals will last through September and be given each Sunday afternoon beginning at 3:30 and each Thursday evening at 9 p.m. There is no admission charge. The bells are in the tower of Duke Memorial Chapel and are regarded as among the finest in the country. Mr. Brees plays the carillon at the Lake Wales, Fla., Singing Tower during the winter season, and recently returned from dedicating the memorial tower at the University of Kansas.

Corner Stone Sealed by Maddy for Adm. Bldg.



August 5th was a great day for Dr. Joseph E. Maddy, founder of the Interlochen National Music Camp, when members of the "20 Year Club" took part in the laying of the corner stone of the new Joseph E. Maddy Building at the camp. School musicians will recognize many faces in the picture, such as Dr. Maddy, T. P. Giddings, C. M. Tremaine, Robert L. Shepherd (founder of The SCHOOL MUSICIAN), Dr. Orien Dalley, Winchester Richards, Gordon Allen, Forrest L. McAllister, President of "20 Year Club," and others.

Baton Twirling

News—Views—Associations—Clubs—Activities—Pictures

FIRE BATON TWIRLING IS NOT SO DIFFICULT

Dick Morsches Tells How It Can Be Made Easy

When I refer to fire twirling as "thrilling" I certainly mean just that, for there is nothing in the modern twirler's repertoire that thrills so much both the spectators and the performer alike. The hushed auditorium with all lights out forms a perfect setting for the performance. All eyes are drawn magnetically to the large flames held by the soloists. The whoosh, whoosh, whoosh of the fires as they are being whipped through the air by the twirler add an eerie effect.



Dick Morsches

Advanced twirlers are missing a good act if they do not use the modern fire batons. Actually, twirlers need not be the most advanced, the tricks that may be used in fire twirling are rather limited by the very nature of the work; a careful twirler that can do flying wrist twirls, figure eights, cartwheels, time tosses, two hand spins, simple leg twirls, spins, and Smiths, will be able to do a very good job of fire twirling. I have found that neck wraps, arm rolls, split jumps and finger twirls are impractical. Fingertip spins that usually get a big hand from the audience with conventional batons are practically useless in fire work, for the audience cannot see the fingerwork. Of course, some of these tricks are usable if the fire batons are used during the day, but for maximum showmanship I recommend that fire be used at night.

The most outstanding twirl is the ariel. However, this twirl with a fire baton needs much practice and complete sureness on the part of the performer. I have discovered a completed fire baton ariel is a true audience thriller.

Is Fire Twirling Dangerous?

From the spectators viewpoint the danger of fire baton twirling is over-rated. Since the fumes of the gas and kerosene mixture are what actually burn the real danger of the performer's being burned is almost eliminated.

The biggest chance of being burned comes from the performers fear of the baton or from the gas mixture's running down the shaft.

If you are learning how to twirl a fire baton—DON'T be afraid of the fire. You are sure to lessen your performing ability by avoiding a twirl.

A good way to close an act is to use two fire batons, but this should be tried only after an ample amount of practice by the performer.

IN ALL CASES IT IS BEST TO HAVE SOMEONE ALONG WHO WILL DIP AND LIGHT THE BATONS.

New Fire Batons

Baton makers have improved greatly on the first firebats that usually consisted of rope wrapped broomsticks. The newest fire batons are duplicates of the finest twirling batons in respect to quality and workmanship. The shafts are 5/8 inches in diameter, the chrome plating is of the finest, and the workmanship on the wrapping is very high quality.

One New York company is putting out a shaft with perforations for "air cooling." Since the metal bindings on the wrapping burns the performer, rather than the flame itself, a Michigan manufacturer is experimenting with cementing the wrapping.

This same manufacturer has a neat metal case in which the batons may be kept. This metal case has solved several of the problems that confront the twirler. Fire batons are quite dirty, and the cases keep the performers costume clean and neat. Also, the bat may be soaked quite some time in advance of the show and still retain the proper amount of mixture without loss due to evaporation, if kept in the case. In addition the case solves the problem of putting the flame out in case it had been soaked too long in the mixture to go out simultaneously with the end of the music.

Timing the Soak in Mixture

For best results I have found that a mixture of 2/3 gasoline and 1/3 kerosene is best. The kerosene gives enough yellow to the flame to be effective and it also stretches the length of time the flame will burn. Straight gasoline is, first of all, too dangerous because of its explosiveness—and a certain amount of kerosene will lessen its explosiveness to a very great degree. Second, gasoline burns with too blue a flame. Straight kerosene is too smoky and dirty and it is much easier to whip the flame off the

wrapping in fast spins if straight kerosene is used. Gasoline helps to make the fire hot enough so that it can't be "lost" in fast work.

At all times performers must be aware

TRY IT—IT'S EASY



Executing the spectacular horizontal twirl with a fire baton is Donna McFall, a student at Michigan State College, Lansing, Michigan

that there can be some danger in the use of this type baton, and users must take all precautions to protect not only the performer but the spectators as well. A portable fire extinguisher should be available at all times. In fact there is a certain degree of showmanship in placing the extinguisher out on the stage.

Outstanding Performers

One of the country's outstanding twirler who uses fire in her acts is Donna McFall, formerly of White Pigeon, Michigan, and now at Michigan State College at East Lansing. Donna finds that the spectators are more enthusiastic for the fire act than they are for regular twirling.

Gloria Ellefson of Sumner, Washington, recently was the featured performer at the Pacific coast collegiate basketball championship play-offs. Gloria did a two firebaton act before the twelve thousand spectators and received a terrific ovation. She was on the television network the following week with the same act. Ellefson is without doubt one of the west coast's outstanding performers. She has complete mastery over the art of twirling and is a compelling showman. Both qualities are needed for success.

Geneva Genebacher of St. Louis is another exponent of the fire baton in twirling acts.

Jane Yarrow

New Majorette

At the competition held in the Freeport high school auditorium, Jane Yarrow was selected as the Drum Majorette of the Freeport High School BAND for the school year 1951-52. Jane is a junior, an honor student, a student leader, member of several girls' sports teams, and a member of the FHS Red Cross.



Jane Yarrow smiled happily when she heard the news that she was selected as the Drum Majorette of the Freeport High School Band, New York.

Selected as Twirlers were three other juniors, Kathryn Meyer, Majorie Judge and Jeanne Edwards; and two sophomores, Marleigh Chandler and Carla Doane. Two alternates or substitutes selected were two freshmen, Betty Raynor and Marilyn Heller. Betty was also chosen Majorette of the Junior Band.

Selected as Twirlers of the Junior Band were Patricia Webb, a 7th grade student, and 3 8th graders, Toby Hyman, Pauline West, and Rhoda Ringelheim.

The tradition of the Freeport Band for the past many years has been to use five, and only five Twirlers. Since the FHS Band parades in five files, this is a necessary limitation. Selection, then, becomes quite an honor, and the past several Drum Majorettes have gone on to twirling fame. The 1950-51 majorette, Cornelia Fannema, has already received two fine scholarship offers to Universities in the New England area.

Each of the 20 girls competing was rated according to the standard twirling contest sheets by Miss Grace Stenlake of Jersey City, a well-known twirling authority, and judge of many twirling contests in the eastern United States. According to her general impressions, Freeport's twirlers are excellent, and should be sensational by the time football season rolls around next fall. They should be one of the finest twirling teams ever to represent FHS.

Congratulations to Jane Yarrow—to hit this peak of perfection, and to be chosen as the leader of this nationally-known high school Band.

Jane is the daughter of Mr. and Mrs. George Yarrow of 61 Delaware Ave., Freeport, N. Y.

TRUE or FALSE

What Is Your Twirling I. Q.?

International Baton Twirling Foundation, 118 E. 7th St., Oil City, Pa. The following are questions asked by twirlers from all parts of the nation. IBTF will endeavor to help you with your twirling and drum majoring problems. This is an International Service offered to YOU. Rate yourself on your knowledge of drum majoring and twirling by answering the questions. Correct answers appear below.

1. Yes No Does a twirling baton which is off balance, and heavy toward the ball end, retard a twirler's smoothness and affect his precision?
2. Yes No Should a great deal of attention be placed on precision in team or set twirling?
3. Yes No It is a good idea to just follow the leader in team twirling.
4. Yes No Does IBTF have members in every state in the Union and in foreign countries?
5. Yes No Does the way you hold the baton at the start of a finger twirl affect its appearance?
6. Yes No One should always check

the ball and tip of a baton before a public appearance to make sure they are securely fastened.

7. Yes No

The V.F.W. in the past years has had the most complete classification of twirling, strutting and military contests at National Conventions.

8. Yes No

The handling of the hand not twirling the baton is important to General Effect.

9. Yes No

Because you pay a high price for a baton means that it is a better balanced baton.

10. Yes No

Because many twirlers are continually trying to learn new tricks instead of mastering the ones they know, results in poor precision, lack of coordination, and a general all-over poor twirler.

11. Yes No

IBTF has assisted in setting up many of the twirling contests in the country.

Answers: 1. Yes 2. Yes 3. No 4. Yes 5. Yes 6. Yes 7. Yes 8. Yes 9. No 10. Yes 11. Yes.

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An Exclusive Interview With Two National Champion Twirlers

By Don Sartell

In order that baton twirlers everywhere may become better acquainted with their 1951 NATIONAL MAJORETTE CHAMPIONS, The SCHOOL MUSICIAN proudly presents the following interview with both the junior and senior national champions.

Capturing top honors at the NATIONAL MAJORETTE CONTEST held in St. Paul last January was Ann-Nita Ekstrom, New Carlisle, Ind., junior national champion and Naomi Zarbock, Wheaton, Ill., senior national champion.

State champions from all areas of the United States were on hand to make the contest the largest and most spectacular ever held in America. Over \$2,000.00 in cash and awards were presented the winners and runners up. The annual NATIONAL MAJORETTE CONTEST is sponsored jointly by the National Baton Twirling Association (NBTA) and the city of St. Paul.

Girls, now that you have achieved the highest honor a majorette can gain, how do you feel?

Ann-Nita—Winning the NATIONAL was a real thrill, but I realize that I still have a lot to learn.

Naomi—I feel that is has now been proved that when one sets out to accomplish something, it can be obtained with good hard practice.

Girls, during your climb to the top what one thing do you feel helped you most?

Ann-Nita—Mrs. Merl Smith, My teacher.

Naomi—Encouragement from outstanding leaders in the twirling field, my teacher and help from the entire family.

Girls, how much time do you spend practicing before a contest?

Ann-Nita—As much time as I can find. When I get started, I don't want to stop, but bedtime comes too early. The days aren't long enough and I can't remember when I've had more than one hour practice a day during the school year. I especially like to practice when the dishes are done.



SAYS THE SENIOR CHAMPION,
Naomi Zarbock of Wheaton, Illinois,
"Practice and more practice is the
keyword to complete success!"

Naomi—Nothing less than two hours a day.

Girls, during your climb to the top did you ever get discouraged and want to quit?

Ann-Nita—I've never wanted to quit. I guess I've never been discouraged in twirling.

Naomi—Yes, many times, especially when all my friends had recreation planned and I had to stay home and practice.

Girls, do you have any advice for the many twirlers who will be entering summer contests?

Ann-Nita—I'd say—have fun. Don't take twirling so seriously that you can't enjoy it. Our whole family enjoys our trips. Of course, always try to do your very best—always try to improve and be a good friend of your closest rivals.

Naomi—Practice and then practice some more.

Girls, what do you like about twirling most?

Ann-Nita—The fun I have. I guess I like everything about twirling. I like my lessons, practice, all my friends I've made and trips to contests.

Naomi—The wonderful people you meet all over the nation.

During the summer what are your plans?

Ann-Nita—This summer I'll be at the NBTA NATIONAL BATON TWIRLING JAMBOREE. I also want to go to Smith's camp; I may go out to Kansas to work with Bill Sears and then I'll have Girl Scouts, 4-H Club, Junior band, piano lessons, dance lessons and I hope many trips to contests.

Naomi—What all the rest of the twirlers do!



SAYS THE JUNIOR CHAMPION,
Ann-Nita Ekstrom of New Carlisle, Indiana,
"Always try to improve yourself, and be a friend of your rivals."

Illinois State Fair Winners Announced

The Baton Twirling Contest at the Illinois State Fair, Springfield, Illinois, was the largest held in its long and colorful history, according to George W. Patrick, Director of the Fair Contests and Conductor of the Springfield High School Band. There were 234 Twirlers entered in this great event, August 11th.

Following are the list of winners:
JUNIORS FINALISTS—Marguerite Benito, Pickneyville; Jean Lohr, Aurora; Ginger Saunders, Waukegan; Lester Nelson, Peoria; and Alice Shea, Wadsworth. The Governor's Trophy was won by Jean Lohr.

SENIOR FINALISTS—Naomi Zarbock, Wheaton; Wenona Bacon, Normal; Donna Mentzel, Lincoln; Joan Hillegonds, Flossmoor; and Bill Modlin, Flora. Naomi Zarbock won the Governor's Trophy.

An Evaluation of The Twirling Camp I Chose To Attend Last Summer

Copy of letter written by
Mary Jo Budd
Sinclair, Wyoming

I would like to write my evaluation of the twirling camp at the Pacific Music Camp, Stockton, California.

I thoroughly feel that my knowledge of the art of baton twirling has taken a large step forward since first enrolling in the twirling camp at the College of the Pacific.

Little does America realize that there is much more to twirling than just wrist and arm movement. To be a successful twirler you must use the brain as well as the brawn. This point was constantly stressed throughout the entire course. Skill, precision, grace, and timing are equally important steps to twirling well.

Some of the twirls seemed impossible at first. For instance one of the elbow rolls reminded me of a silver snake, winding its way over the elbows and around the neck. Due to the expert instructions of Mr. Bob Roberts, and Mr. John Large as well as the entire teaching staff, these twirls now seem possible.

I feel that my twirling has improved 100% and some day I hope there will be twirling camps like this one in all forty-eight states.



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- How much do lessons cost?
- How do I select a good modern teacher?
- Why should my child learn to play?

Write for a copy of the booklet, today. If you would then care to secure any reasonable quantity, for distribution in your community, we would be happy to supply them without cost to you. Address Story & Clark Piano Co., 64 E. Jackson Blvd., Chicago.

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Keyboard

Experience

(Starts on Page 16)

cultured amateur or even to play and enjoy simple music of slight technical proportions? Do the grade and high schools train artist writers, mathematicians, physicists, chemists, etc., or is that stage left for the individual master, the colleges and universities? The genius student, the student of high IQ in the public schools, will always stand out above those of lesser talent and the academic subjects of the public schools are arranged so that each might find his own place through his own personal interest and innate talent. So the program of piano in the public school system should teach only fundamentals and hope and encourage that the genius-minded student will continue his progress under the individual master. The program is for a basic music education by keyboard instruction that will carry over into any later phase of music the student might desire, consonant with his personal wishes and talent.

I envy the person starting his music development in the modern piano classes with the type of material used and the method of presentation. From the happy faces of the youngsters and the extreme interest shown, I would say they are passing through one of the most satisfying times of their lives. It can be said that the extreme mortality of piano pupils of private teaching can be traced to the sedentary status of the piano pupil in practice and the artist teaching approach to all beginners. Be that as it may, the student in the piano class has fun and learns at the same time, which is due to the feeling of social consciousness of the class, the material presented in song form and methods of modern pedagogy. It has been said that the highest function of the teacher consists not so much in imparting knowledge as in stimulating the pupil in its love and pursuit. The teaching in classes by modern methods tends to do this in every way. Lord Chesterfield once said, "There are three classes of people in the world. The first learn from their own experience—these are wise; the second learn from the experience of others—these are happy; the third neither learn from their own experience nor the experience of others—these are fools".

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A short time ago, Grover Jenkins, president of the G. C. Jenkins Co. of Decatur, Illinois made a tour of Europe. One day he noticed a military band parading down the main boulevard with a strange but fascinating instrument in the hands of a member in advance of the drum major.



He followed the band until it disbanded at the end of the parade. With the aid of an interpreter he learned that the instrument was known as a Schellenbaum, belonging to the percussion family and was a mark of high distinction.

Further research by Mr. Jenkins disclosed that the instrument was known by several other names in various countries. Some of the names were The Pavillon Chinois, Chapeau Chinois, Turkish Crescent, and Jingling Johnny.

He was so impressed with the dignity the instrument seemed to give a marching band that he ordered several sent to his home in America. His technicians studied the instruments for several months and finally agreed that it could be adapted and manufactured for American school band use.

The American name he has given to this banner of distinction is the "Flag-O-Band". Directors are invited to write to Mr. Jenkins to find out more about this new marching accessory that is gaining favor among high school and college directors everywhere.

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By B. H. Walker

Greetings, boys and girls, parents, and others. Here is a sincere hope that each of you 50,000 students, and your parents, who read **THE SCHOOL MUSICIAN** have had an enjoyable vacation and are now ready for a profitable adventure into a new school year.

How was your summer music camp? Our All-American Music Camp, held on the campus of Martin College, Pulaski, Tennessee, and organized by George T. Bennett, was a fine success for the first year of organization. We had approximately 150 students and directors from six or seven different states for the first two-week period. My job was to direct the Advanced Band, assisted by Floyd McClure of Florence, Alabama, and to teach the trombones, baritones and cornets. Our Advanced Band personnel, numbering 72 players, performed for a total of eight public programs during the first two week camp session. If you don't believe those camp students were sincere in musical interest, listen to this—after a tedious three hour rehearsal for the final concert, some 20 odd trombone, baritone and cornet players insisted upon my final brass demonstration and a sectional practice lasting over one hour in which their attention and effort simply could not have been better, because it was perfect! Thanks, campers, you were wonderful; best of luck to you allways.

Let's get out our trombones, baritones, cornets, etc., and see if they are ready for the gruelling sessions of school use ahead of us. I hope you have all had an expert repairman check over your instrument to see if it is in top playing condition; if not, it would be well to do it now. Check the corks in water keys of trombones, cornets, baritones and basses to see if they are perfectly air tight. The least amount of leak will make the response poor and require more effort to play. Next, check the valves of the cornets, baritones and basses. Do they work easily and smoothly? If not, there is a possibility the valves are rusted or covered with dirty, gummy film. First, wash with warm water and soap, then clean the inside valve casings with a very small piece of strong cheesecloth threaded carefully through the eye of a piston cleaner. Then rub the valve pistons briskly with glass wax or some good grade instrument or metal polish until the corrosion or rusty spots are gone and the pistons are perfectly bright and shiny, then polish off with a clean dry cloth. Now apply good grade valve oil evenly all over the valve pistons and then test the valve action again. If they do not work easily now, there is a possibility that the springs need adjustment or replacing with new springs, or maybe your valves or casings are dented which is a more serious defect, usually requiring competent factory repair or else a highly skilled local repairman who has the necessary equipment for this difficult repair service. The valve instruments should be checked also to see if the valves click

or make unnecessary noise when pressed and released. If so, felt washers are needed at top of valves, just underneath the top valve cap. These felt washers may be supplied at only a fraction of a cent each. When the valve instrument responds unnecessarily hard and requires an unreasonable amount of breath to produce the tone, and you are sure there is no leak in the water key, then the cause is probably in the valve pistons being too worn, which would leave too much clearance between the valve and the inside casing. This especially is often true of extremely old instruments. The valves may be rebuilt or replated until they are practically air tight as new valves by sending the instrument to a competent instrument factory, preferably to the factory which made the instrument. Another cause of poor response requiring much effort to produce tone on an old valve instrument may be due to a small hole which has rusted through the tubing of the instrument (often from the inside where small amount of body acids from the breath or saliva have reacted on the metal until a small hole has resulted). Locate the hole and use adhesive tape to mend until a repairman can patch the hole.

The same instructions concerning cleaning, polishing and oiling or refinishing valves apply to the care for keeping the inside stockings of the trombone slide working easily. The inside stockings of the trombone should be cleaned with warm water and soap and then wiped with a clean dry cloth. Then it should be rubbed briskly with glass wax or other good grade instrument or metal polish until bright and clean. Clean the inside slides with a very small piece of strong soft cheesecloth run through the eye of a trombone piston cleaner. If the slides are very old and worn so there is a clearance of more than the thickness of two human hairs laid side by side, then the inside sleeves or cuff should be built up by the factory repairman and refitted until there is no leak or waste of breath in each tonal response. When the slides are clean, bright and oiled and still hang or work poorly, they should be sent to a competent repairman equipped to remove small dents and "true up" the warped or bent slide.

Clean your instrument thoroughly inside and out with soap and warm water, being careful to dry it thoroughly. Be sure to clean the mouthpiece, it is good hygiene, then too it takes very little dirt in this narrow throat to spoil a performance. Now, polish the outside of the instrument with glass wax or good grade instrument polish. Avoid use of polishes with alcohol content as they will damage the lacquer.

More on instrument care next month. Write me about your problems (musical, that is). Ha! Goodbye until October.

Editor's Note: Send all questions and answers to B. H. Walker, Director of Bands, Central High School, Chattanooga, Tenn.



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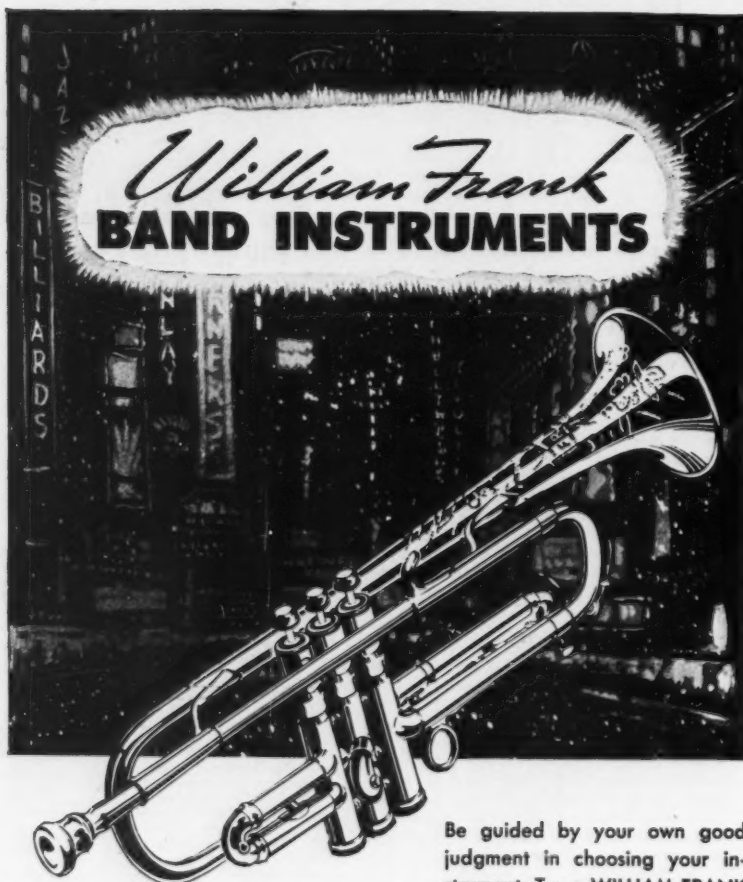
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Incomplete, ambiguous and incorrectly phrased service requests and orders cause confusion, delay and error for every music dealer. A recent example of this was an order for, quote "a 14½" drum head"—overlooking the fact that the order should have stated either "batter or snare" and also mounted or unmounted. In addition the size was given incorrectly as the shell size of a drum is measured and not the overall dimensions, so the correct size would have been a 14" drum shell.

In this series of articles we will discuss the various instruments, their accessories and also possible repair problems of the instruments so that players can readily recognize the problem and solve it without unnecessary expense or damage to the instrument. We also wish to suggest methods of efficient ordering by mail in a manner that will enable a dealer to know your exact needs, and fill the order without delay or error.

Besides the necessity of knowing about instruments so as to correctly order parts or repairs, it is most important to know how to properly handle and care for an instrument. Recently a customer, having difficulty with a valve that became stuck because of food particles which acted like a cement, attempted to dislodge the stuck valve with a screwdriver and poked a hole right thru the center of the valve. What might have been a very inexpensive adjustment turned out to be an expensive and foolish repair. Similarly with a stuck mouthpiece, the attempted loosening with a pliers broke the mouthpiece and also the braces. A special tool would have enabled a repairman to quickly and very inexpensively take out the stuck mouthpiece. This damage was a needless expense.

Many misunderstandings are caused by players taking their instrument to a dealer and saying "check it over—it doesn't play right." This can cost far beyond what a customer thinks is justified because, for example, a clarinet might have bent keys, rusted rods, besides a few bad pads, which at first glance seemed to require only the replacement of a few pads. Much worse is the complication when a band director brings an instrument to a dealer for another student, who, after the work is completed, thinks that he didn't need "that much done." It is imperative for a player or director to KNOW what an instrument actually needs in repair and to be absolutely specific as to what is wanted and to so state clearly. Instructions to "make it play good" would mean that necessary repairs must be done, and this does take time, so much in fact, that for little more a complete overhaul can be arranged. No reliable repairman will create unnecessary work, but instructions for repairs should always be in detail.

Unnecessary and many times foolish expense can be avoided by knowing enough about an instrument. Many trumpets and valve instruments are brought in, sometimes sent in by express, because they do not play, only to find that the valves were interchanged. In a matter of seconds the proper valve is

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placed in the proper casing. This fundamental should be understood by any player.

Among the generalities which may puzzle some players is the incident of a high pitch instrument. The younger generation of players and teachers may not have seen a high pitch instrument, but there are still many of these in circulation. They can be identified by their being smaller in size than a low pitch instrument and in blowing, the pitch of the instrument will almost be a half tone high. These instruments are worth very little, but every year customers come in who think they got a "bargain" on one like this, and want a quick adjustment to bring it in pitch only to discover that they have an instrument that is worthless for ensemble playing.

Of very great importance is the fundamental knowledge of the various grades of instruments so that a player, and especially a teacher, is aware of the true value and is able to place an accurate evaluation on an instrument.

Most manufacturers make a first line which is frequently sub-divided into a possible deluxe, a special and also a regular standard first line. After that, most manufacturers offer a medium grade or 2nd line and then a 3rd line or low priced model. In addition, there are stencil lines and very cheap imported lines. To confuse the issue still more, there are some "first lines" that are not as good as other manufacturers' 2nd lines, and some manufacturers top lines are comparative to some other manufacturers 3rd lines. Still others place their name on all of their lines and some make a first and 3rd line without the intermediate grade. The only sure way to establish the true value of an instrument is to play it, and to know enough about instruments to be able to judge the real value. Buy an instrument from a reliable, well known and respected music store, and buy a well known and well advertised brand. Quality in an instrument is not just a slogan, but an actual factor in the life and cost of maintenance of the instrument.

The ease of playing, construction, quality, intonation and response of an instrument plays a large part in the success of a pupil. It is a fact that the most expensive instrument is not always the most suitable for a certain specific purpose. Every child is entitled to his opportunity in music and, as the instrument is going to be his means of expressing his interest, it should be a good one to help assure a successful experience. No child should be handicapped by an improperly selected instrument or one that plays poorly.

.....

In the next installment of this series we will discuss the problems of the clarinet player and that instrument.



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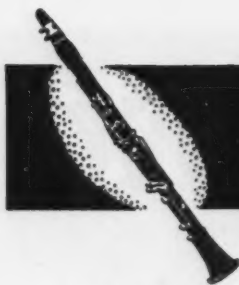


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*The Clarinet
Corner...*

By David Kaplan

There is ample time for a breath before this passage begins. The best place for breaths would be in the fourth or fifth bars, but not in both. The breath can be taken quickly and the second beat need not be shortened. (A common error among young clarinetists is to cut off the beat that immediately precedes a breath. They feel that much time is

The Ultimate Goal

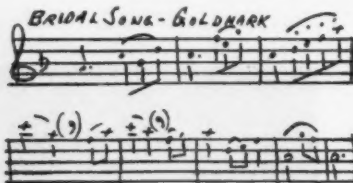
What is the end result of a pupil's effort? Is it the attainment of a fast tongue, speedy fingers, or good tone? Certainly these factors are all important to fine clarinet playing. Yet each of these factors is a means to an end, a ladder making possible the real musical attainment. What is this higher goal to which all efforts must be directed? It is this—a capability for UNDERSTANDING the music, brought forth through musical interpretation and phrasing. Finger technique, tone, tongue, and all the other factors must be correlated among themselves and with interpretation and phrasing if a concept of the "whole" is to be gained.

It goes without saying that for one to gain understanding he must possess able technique. However, at an early phase of the young clarinetist's life the teacher or conductor should stress the fact that there is something more to good clarinet playing than the ability to play fast. The ability to comprehend dynamics and tempi is important. Proper interpretation would infer some knowledge of the style and mood of the music.

One reason why so many young clarinetists phrase so badly is this: they do not consider phrasing as important a factor as a fast tongue or nimble fingers. Too many teachers begin their emphasis on interpretation long after they have talked about fingerings, tone and the other factors. Because this phrase of musical learning is introduced so late, the student tends to assign to it little (if any) importance.

There are many opportunities for the introduction of tempi and dynamic indications. In the elementary lesson book, in the first group ensemble method there will probably be a marking or two. Discuss all pertinent terms as they are reached. Putting off any discussion until the "pupils are ready" is usually a compensating effort on the part of SOME directors. There is, however, much truth to the fact that a pupil may be too young to understand problems of phrasing. By the fifth or sixth grade the majority of pupils will comprehend a "crescendo" or an accent mark.

In high school close observation of marks includes problems of breathing. The proper place for the breath is necessary to proper phrasing. This fact does not seem to receive the stress it deserves. Taking a breath just anywhere is not good musicianship. The breath punctuates the musical line and acts somewhat akin to the bow of a stringed instrument. The following passage is illustrative:



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needed for the breath; thus they shorten beats.) Taking a breath before the seventh or eighth measure will disrupt the phrase.

Sound musical expression also depends on the tongue. Good phrasing requires proper articulation. Often the exact articulation marking will not be indicated. It is then the style, mood, or tradition of the music that will dictate the articulation.

Important indeed is the comprehension of the music itself. It is advised that the conductor explain something of the background of the music. The beginner must learn to determine what instrument carries the melody at any given point. Eventually it is hoped that the student will be able to determine where his and all the other instruments fit into the expression of the composition. Thus, the director should spend some time discussing the type of composition and how the instruments are dispersed. By the time senior high school or first year college is reached, the clarinet player should be thinking somewhat independently about these factors.

Listening is necessary to sound musicianship. The clarinetist must be given every opportunity to hear good music. The conductor must point out certain aspects of form in music, instrumentation, and all the other ingredients that go into the understanding of a composition. It is important that he points out that reflective thinking and listening to music is as important as practicing scales and studies.

What else may contribute to the gaining of the ultimate goal—the understanding of the music? I have mentioned that the technical considerations must be correlated with such factors as phrasing and interpretation. The correct use of the breath and tongue influences proper phrasing. Listening is prerequisite to musicianship. There is yet another factor to be reckoned with.

A knowledge of the rudiments of theory is extremely helpful if one is to properly evaluate and interpret a given piece of music. An analysis of the music is needed. Such things as form, harmony, or a dozen other factors now take on new meaning as each seemingly unrelated factor fits into the concept of the "whole." Certainly the young clarinet player busily groping for correct notes and a firm embouchure can hardly be expected to analyze the structure of a Brahms sonata. However, if it is only in the realization of a crescendo and diminuendo, the youngster has accomplished quite a lot. As the clarinetist matures and enters college it is high time for the study of theoretic rudiments. (Many high schools offer courses in music appreciation and theory.)

Correspondence

A letter from a band director in Dupo, Illinois, cites some problems in clarinet fundamentals. The director writes: "... This boy has not been playing too long, but in the short time that he has been playing he has really developed into an outstanding musician. . . . He is having . . . considerable difficulty in the upper register. Much squeaking occurs as he B natural in the staff on up. We have tongues, not while playing legato, from had his lay widened . . . but without success. I have checked the instrument for air leaks and this is not the answer. The note is produced but there is that continual squeak. . . ."

The problems found here invite a check of clarinet fundamentals. Reed, opening at tip of mouthpiece, tongue action, and embouchure play against each other in

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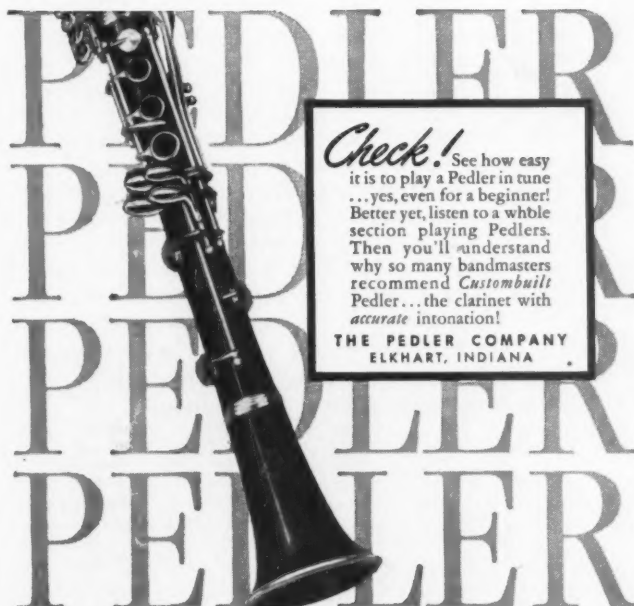
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creating the problem. The proper reed must be suited to the proper mouthpiece; embouchure will be influenced by both reed and mouthpiece.

This lad must first of all determine with the help of his instructor, the reed strength that suits his mouthpiece. Generally the closer lay requires the heavier reed while the open lay needs the softer reed. Care must be exercised when considering widening a mouthpiece (or for that matter in purchasing a new one). Any change must be minute and gradual. The lay should be open only as far as is comfortable to play.

Now let us examine the reed itself. The reed may be too stiff or too soft. A soft reed can be clipped to obtain a new surface. A hard reed may be shaven. Perhaps the reed is unbalanced—that is, having too much wood on one side. This accounts for much clarinet squawking. One way to test for balance is to play out of one corner of the mouth and then the other. The easy and hard playing sides will soon be evident. Shave down a little of the hard side (one-half inch from tip) to balance the sides or clip a bit of the easy side forcing a new surface. Faulty lip pressure is often the result of unbalanced reeds.

The action of the tongue is important to consider. The chalumeau register is usually easy going from the tongue. The same tongue action must follow in the throat and higher registers. Tonguing near the tip of the reed with the end of the tongue (actually a bit on the top-side and down) should gain good results.

Any one of these factors or a combination thereof may be responsible for this lad's troubles. Check the relationships existing among reed, mouthpiece, embouchure, tongue, and finger technique. Therein lies the problem.

See you next month!!

Editor's Note: Send all questions and answers to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

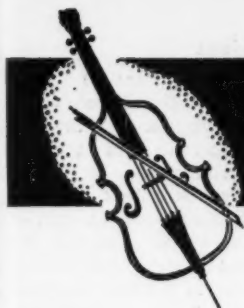
Teach Strings

(Starts on Page 11)

spiring the student. He inspired me; he filled me with the desire to want to learn, the desire to practice—not only to practice Kruetzer, but to memorize the book. May I repeat, don't feel it is impossible for you to teach beginning strings just because you are not a good performer on stringed instruments.

You don't know how to get started? Make a visit to a place where they have a good strings program. You will find a most sympathetic ear for your problems. The music teacher or supervisor will be more than willing to give you all the assistance possible; and he will take pride in the fact that you came to his particular school for information regarding strings. You will be among friends; and you will find that they have had like problems. The solutions to their problems may be the solutions to your problems. Perhaps they start their strings in the fourth or fifth grade. Don't over-

(Turn to Page 38)



The String Clearing House

By Angelo La Mariana

Hope you all had a pleasant and fruitful Vacation. I've had the pleasure of meeting some of you readers in New York this summer. Most of us are concerned with the problem of suitable literature for our beginning as well as our more advanced groups. I hope that this article will fulfill some of your needs.

Many of us are not aware of some excellent musical material published by Stainer and Bell, London—The Polychordia String Library, arranged by J. Brown—and available through Galaxy. These are published with full scores—the piano part may be omitted in many of them. The material is very simple and melodious, utilizing the D Major scale finger pattern. They progress gradually to the more difficult finger patterns.

The Robin Album No. 9 Polychordia has 11 very easy tunes with piano. The accidentals are written before each note with simple rhythms. All bowings are marked and there are occasional fingerings.

Kathleen Album No. 7—has 6 very easy pieces with piano.

Kangaroo No. 13—5 very easy pieces with piano.

Sunflower Album No. 8—four dances. Bedford Album—seven pieces by Bach. Arundel Suite No. 10—seven movements in style of 17th Cent.

Golliwog Album—5 easy pieces. All of the above albums are in first position.

There are many more albums for various grade levels, including professional string orchestras.

Interesting music playable in string quartets or larger string groups—"Fiddling for Fun" by Philip Gordon, published by G. Schirmer, N. Y. The selections are short and creatively the children can name each composition. All scales are played in unison and then embodied in one of the parts. The children are asked, "Which instrument plays the scale?" The material is delightful.

"Spotlight on Strings" by Louise Miggin, published by Willis Music Co., Cincinnati, Ohio—for young string players contains tuneful melodies with melodic interest in all parts.

Music originally written for amateurs—scored from original viols by A. Dolmetsch for modern string instruments by P. A. Grainger (Cadec), published by G. Schirmer, N. Y., yet retaining the playing "for fun" atmosphere try:

Ferrabasco, Alfonso—The Four Note Pavan

Jenkins, John—5 Part Fantasy No. 1

Lawes, William—6 Part Fantasy & Air, No. 1

The above may be played with various combinations of instruments.

For those of you who have good 1st position players and are looking for interesting quartets which are appealing to both listener as well as performer, yet do not sound "educational," try:

"Introduction to Chamber Music," No. 1, String Quartet in D;—No. 2—String Quartet in F, both by Charles Hambourg. The composer has written these quartets in the style of Haydn and Mozart. Published by A. Lengnic, London, England. Scores and parts are available from Mills Music, N. Y.

Music of intermediate difficulty is contained in the "Julliard Intermediate Series for String Orchestra"—selected and edited by Albert Stoessel, published by G. Schirmer, N. Y. All have full scores. In the first set are contained works by Johann Sebastian Bach:

1. By the Waters of Babylon—Chorale—Prelude arr. Stoessel
2. Prelude from Violin Sonata—E, arr. Stoessel

3. Fantasia, G—arr. Volkel
4. Pastorale, C—arr. Volkel
5. Fugue, G—arr. Volkel

All of the above have third violin parts to use in absence of viola.

6. Prelude and Fugue, D—from "The Well-Tempered Clavichord" Bk. 1 No. 5—arr. Kramer

Set 2—Selected and Arranged by Kramer:

1. Madrigal "Tu m'uccidi o crudele" by Carlo Gesualdo

2. Sonata xxx, The Cat's Fugue by Domenico Scarlatti

3. Edward Grieg—Adagio Cantabile from Deux Pieces Symphoniques.

Set 3:

1. Jean Baptists Lully, Suite of Instrumental Pieces from Armide et Renaud.

2. Henry Purcell, Suite from Dido and Aeneas. Contains:

1. Overture
2. The Triumphant Dance
3. With Drooping Wings
4. The Witches' Dance
5. Sailor's Hornpipe

3. Girolamo Frescobaldi, Toccata and Bergamasca from "Fiori Musicali." Organ is ad libitum.

A suite for String Orchestra by Edward T. Milkey, published by Boston Music Co., is excellent preparatory work for the

contemporary idiom using trembelo, pizzicato and the whole-tone scale technique. It calls for little position work. This work is very appealing to listener as well as performer.

I do hope this column has been of assistance to you. See you next month!

Editor's Note: Send all questions and answers to Angelo La Mariana, School of Music, Western Michigan College of Education, Kalamazoo, Michigan.

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In response, the Kay Musical Instrument Company met and worked closely with Mr. Waller and his committee in the development of a complete school line of basses and cellos, the last of which are the new Kay Standard school models for high school and college students. These were finally approved and went into production late this summer.

"JUNIOR" KAYS FOR GRADE SCHOOL

Illustrated to the right are nine-year-old children playing the Junior Kays, a bass and cello designed for grade school children. Introduced about a year ago, these smaller size models are being used to complete the string instrumentation in hundreds of grade school orchestras. "Juniors" are about half the standard size, yet are authentic in shape, design and register.

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Production of new Kay Standard models is not expected to match demand for several months to come. The company, therefore, urges that these new Kays be seen and tried as soon as possible, thus allowing sufficient time for delivery.

Prices are only slightly higher than lowest-priced student models. And like all Kays, they may be purchased through any music store.



Teach Strings

(Starts on Page 11)

look the more talented vocalists for prospective violinists. Ask the supervisor if any service club in the city has bought a bass, cello or viola and is renting the instrument to the student. This is an excellent plan and is being done by many service clubs.

As a band director you are the logical person to initiate the strings program. You know the local situation and you have been successful as a leader in the community. The public looks to you for anything musical. Your methods of approach for string players should be the same as for woodwind, brass, and percussion. From the beginner's viewpoint, strings are as easy or as difficult to play correctly as any other instrument. Forget forever the old theory that strings are the most difficult to play, that it takes years of practice and extremely long hair, that strings are for the very few! This approach always reminds me of the negative salesman approach: The doorbell rings and a grade-school lad holds up a ticket and says, "You don't want to buy a ticket to our operetta, do you?"

Use the positive approach. Say to the student, "You do want to play the violin, it is easy to play, it is fun, and you do play tunes." Glamorize each of the strings. Sell the student and parents on the idea of owning his own viola, cello, or bass, if possible. There are tremendous advantages in owning one's own instrument. I have found more participation and advancement by students who were the owners of their respective instruments.

Mr. Band Director, you can take the initiative in beginning strings for your well-balanced music program. Take the optimistic view in the teaching of strings. Sell yourself first on the idea that you can teach—find the information that is needed—seek an inspiration, and be proud that you are a teacher. Give students an opportunity to learn strings. Have faith in your ability to teach them.

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MANY ARTICLES HAVE BEEN WRITTEN about the difficulty of organizing a good instrumental program in a rural school system.

This article is not intended as a review of the past year, entirely, but as an aid and bit of encouragement to those teachers faced with this situation—small enrollment in a typical farm area.

Instrumental music at the beginning of our school year was at a low ebb, but the school and community were clamoring for a band—a marching band—representation in the local parades, of which there were many. The following is a brief review of a few of the steps we took in building a first year band. Cooperation and interest were the two things on which we had to begin our work. These are very important!

My first task was to make a thorough check of the instrumentalists already available. In the elementary school there were nine and in the junior high and high school, twenty-five. With the exception of about ten high school students, they were all beginners. This, however, was a good start. With some help from a local music dealer, who rented new horns on a trial plan, and 100% cooperation from our administration who purchased several of the larger brass instruments, marching equipment and an adequate band library for one year, our band program soared from a mere thirty-four to seventy-five after the first six months. By stressing instrumentation, I was able to get a well-balanced group of eighteen in the grade school band and thirty-six in the high school band. In order to stimulate local interest, the band was participating in parades and doing some elementary marching formations between the halves of basketball games. (We have no football team.) The elementary band was playing for assembly programs and had played for the dedication of the new grade school addition.

Up until this time we were rehearsing two periods per week during school hours (our students are all bus students) and my instrumental periods were benefiting only the beginning students. Due to the increase in the number of new students, my



In just one short year Miss Jean B. Hays, energetic Band Director from the West Lampert Township School District, Lampert, Pa., developed this wonderful band. The SCHOOL MUSICIAN takes pleasure in saluting this young bandmistress for her contribution to the happiness of the school students of Lampert, Pa.

schedule was becoming overcrowded, so was rearranged to include group instruction on like instruments for beginners and sectional rehearsals for band members. This was an important step, for it made our band periods much more valuable. The students knew the music when they came to band rehearsal.

The band was being noticed by the rest of the community and the need for uniforms was now the topic for discussion. In order to raise some money, the parents, with the help of the administration and the instrumental director, organized a Band Parents Club and set to work planning a spring band concert—proceeds to go to the Uniform Fund. A total of \$350 was realized as a result of the concert—a fine start. More has been raised by the band themselves by participation in parades and furnishing band music for community functions. At the end of the school year, the band program had passed the one-hundred mark, with twenty-two in the grade school organization and forty-five in the high school band.

Our work did not end in June, how-

ever. The Board discussed the possibility of holding the band together over the summer and it was "no sooner said than done." They sponsored a summer band program which gave our students eighteen hours of group instruction and one 2-hour band rehearsal per week over a period of six weeks. As a result of this, we feel that we have not lost ground due to the long summer lay-off. Many students walked long distances or rode bicycles to take lessons and Band Parents furnished transportation for those who lived great distances away.

Future plans are a drive-in band concert on the Village Green and participation in the annual Community Fair, both in September. Proceeds from these events, we hope, will enable the Band Parents Club to place an order for band uniforms in the Fall.

After only one year, our high school band will be able to boast a well-balanced uniformed organization of almost fifty pieces and is well on the way to proving that a good high school band in a small rural community can be made a reality.

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By Miss Jean B. Hays

Director, High School Band
West Lampert, Pa.

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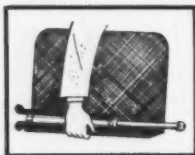
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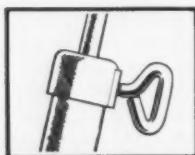


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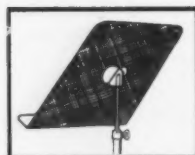
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Composers and Arrangers

By C. Wallace Gould

Sometime ago in an arranging class which I was teaching it happened that the particular project of the day was the making of an arrangement for string instruments of the piano piece 'Curious Story' by Robert Schumann. When I made the assignment, I explained to the class that although the original piano part often had chords of five and six tones, I nevertheless expected them to reduce the harmony to four parts, one for First Violin, one for Second, one for Viola, and one for Cello and String Bass playing in unison but actually sounding in octaves.

I likewise explained to the class that the phrasing marks printed on the original piano part should be more or less disregarded due to the fact that string instrument phrasing has to be different due to bowing requirements. In addition to all this, I explained the procedure for marking in the Up-bow and Down-bow signs that would be needed to guide the string players.

Naturally, I was not surprised to find that some of the students had incorrectly bowed certain passages, especially since these same students were not string instrument players. Also, the fact that their phrasing marks were not always correct did not disturb me.

I was, however, somewhat concerned to note in their arrangements that in reducing their harmony to four parts (I would not allow any double stopping in this particular assignment in any of the string parts) they were not too careful to note which were the most important tones of the chords to use and were also careless in their spacing of the chord tones; they frequently left an unnecessary open space between soprano and alto parts, or between bass and tenor parts. In view of the fact that in the harmony courses which they had all been required to take as a prerequisite to the arranging course, the necessity of always including a root, a third, and a seventh (when present) had been frequently stressed, I was somewhat disturbed. They had also learned in their harmony courses the best manner of spacing chord tones so as to obtain the most effective resonance.

Not long ago, I received a band arrangement of a state organization song. I am not going to mention the name of the song, the state, nor the arranger because I do not want to cause unnecessary embarrassment to the principal person involved. The music of the song was fairly well prepared although the words were the usual trite glorification of 'the most wonderful state in the land, Oh how I love You, blah, blah, blah!'

But the arrangement! The spacing of parts was very bad, with wide gaps in the middle of the harmony left unfilled. Thus the arrangement sounded thin and lacking in resonance. Likewise the melody parts were too heavily covered and inner supporting harmonies were covered in a weak manner and often by the wrong instruments. Apparently the arranger

merely took the original piano part, looked up the correct keys into which to transpose the various parts, and then proceeded to copy parts for the various instruments from the piano part which best suited his fancy.

An arrangement for band, or orchestra, of a piano piece or of a song, is much more than merely copying parts into transposed keys according to the notes contained in the original composer's version. The pedal of the piano, particularly the 'loud' or sustaining pedal, can cover up a multitude of omissions, especially when this pedal is depressed, the upper partials of harmonic fundamentals sounded vibrate in sympathy on the upper strings. Thus a certain richness of harmonic overtones is added to a piano piece which is played with frequent use of the sustaining pedal.

These overtones cannot be depended upon in a band arrangement and must therefore be added artificially, in other words brass chords in one register must often be re-inforced up an octave by the woodwinds. Likewise the melody part must not only be doubled at the unison, but often at the first octave above and the first below as well. In band arrangements, bass parts also sound better when often doubled at the octave. To obtain a good resonant arrangement for band, the chords must be much fuller, more extended both upwards and downwards, and more in conformity with good harmonic rules for doubling of tones than they would have to be when played on the piano. The chords must be more widely spread out with fewer gaps between tones, except in the lower registers where the result would be thickness if the spacing were too close.

One of the students in the arranging class said to me when I corrected his work, "But I didn't know that we had to look for all those things! Do you mean to tell me that I must analyze one chord at a time when making my arrangements?"

That is exactly what it is necessary to do if the result is to be a rich, full sounding arrangement! Making a good arrangement will take a lot of time and patience, and many passages will have to be changed frequently before the final perfect arrangement.

One of the fine things about the art of band and orchestra arranging is that the arranger must keep so many things in mind at one time. He never finds himself at a loss for interesting things to think about. There are always plenty of details to study and to include.

To become a fine arranger, the student must know his rules of harmony backwards and forwards. In my harmony classes the students have sometimes complained about all the work that has had to be done. However, once they take the course in arranging they usually are grateful for every bit of harmonic knowledge that they may have. If a person is to become a successful arranger, he must

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be able to dissect the harmonies of other composers and then be able to re-construct these in such a way as to include not only the necessary tones but to enrich the general effect through proper doubling, etc.

I guess that there is not an activity in this life in which patience is not a virtue. It certainly is a virtue when one is making an arrangement for a large instrumental ensemble. It is absolutely necessary that the arranger exercise a great deal of this quality in thinking out all the minute details that his job requires. If he does not exercise patience in making his arrangement, he may find his carelessness has paid poor dividends when he hears his arrangement played by a well balanced instrumental organization.

Incidentally, in connection with the obtaining of the proper harmonic training before commencing work in arranging, I have always stressed in my classes in harmony, practical work at the piano keyboard. I do not believe there is any better place for the would-be-arranger to solve his harmonic problems than at the keyboard. Here he can hear what he has written or arranged better than he can mentally. The ability to harmonize given melodies at the piano or to develop modulations is an invaluable asset in the arrangers equipment. At the piano everything is literally in front of the arranger in black and white.

See you next month!

Editor's Note: Send all questions and answers to C. Wallace Gould, The School of Music, Northwestern University, Evanston, Illinois.

NAMM Elects Officers For 1951-52 Year

The new Officers of the National Association of Music Merchants (NAMM) were elected for the 1951-52 year during the Golden Anniversary Industry Trade Show in Chicago last July.

They were elected as follows: Ray S. Erlandson, President, San Antonio Music Company, San Antonio, Texas. Harry E. Callaway, Executive Vice-President, Thearle Music Company, San Diego, California. Thomas J. Holland, Vice-President and Treasurer, Glen Brothers Music Company, Salt Lake City, Utah. Ben F. Duvall, Secretary-Sales Manager, W. W. Kimball Company, Chicago, Illinois.

The eight new directors elected were as follows: A. Perry Avery, President, Avery Piano Company, Providence, R. I. Ted W. Brown, President, Ted Brown Music Company, Tacoma, Washington. Arthur E. Godfrey, President, Williams Piano Company, Sioux Falls, South Dakota. Ralph O. Grassmuck, Vice-President, Berry & Grassmuck, Pasadena, California. Parker M. Harris, President, Philip Werlein, Ltd., New Orleans, Louisiana. John H. Troup, President, John H. Troup Music House, Inc., Lancaster, Penna. Russell B. Wells, President, The Chas. E. Wells Music Company, Denver, Colorado. Frank O. Wilking, President, Wilking Music Company, Indianapolis, Indiana.

One of the keynotes of the convention was "Better Service and Public Relations With Local Music Educators."

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In the modern mode of the United States of America, Lt. Col. George S. Howard, Director of the famed U. S. Air Force Band, is shown arriving by helicopter at Berlin's Olympic Stadium during the Band's recent tours overseas. After alighting from the plane Col. Howard conducted a concert before this huge crowd of 130,000 Berliners. It is truly "America's Democracy at Work."

The Air Force Band Blows America's Horn

The U. S. Air Force Band has returned to Washington after completing a sensational 60 day goodwill tour of Europe and North Africa in which it was greeted with enthusiasm and acclamation unequalled in the history of contemporary music. Led by Lt. Col. George S. Howard, these musical airmen performed 44 concerts in 10 countries to an aggregate audience of 421,000 people. Appearing in a total of 32 cities on the 20,000 mile tour, the USAF Band had an average attendance of 14,483 people for its 29 concerts presented before foreign nationals while the average attendance for all 44 concerts (civilian and military) was 9,568. This amount would have been greater had it not been for the limited seating or standing facilities in the various cities visited.

It is significant that in these precarious times when America is seeking peace and friendship only to have its every effort purposely distorted, misconstrued, and maligned by a certain vicious propaganda machine, that this heretofore infallible organization was powerless in combatting the relation-cementing value of these musical ambassadors. Whether it was in the shadows of Landsberg prison where Nazi generals have been confined since the end of World War II, a Communist infested audience in Trieste, or before homeless Arabs in Tripoli, the music of the Air Force Band spoke its international

language and no amount of fabrications could dissuade the people otherwise.

From Ireland to Libya, from Holland to Trieste, from England to Austria, the audiences left the concerts with a different conception of Americans and American culture than the aforementioned propaganda machine had them believing previously and the ensuing goodwill value of the concerts presented were of inestimable value.

Conclusive proof of the foregoing occurred in Berlin's mammoth Olympic Stadium where the Air Force Band received the greatest tribute ever given any musical organization. As the band proceeded toward the concert site it observed five endless rivers of humanity converging upon it. Arriving at the bandstand, the musicians were greeted with a sight unknown in music annals: 130,000 Berliners sardine-packed in the huge stadium while an additional 100,000 were outside the gates clamoring for admission. (Of this amount an estimated 50,000 people were from the Russian sector of the city.) A little drama was lent the occasion as Col. Howard flew over the heads of the thousands present in a helicopter, was deposited at the foot of the podium, mounted it and then picked up the baton to commence a concert to top all concerts.

Berlin was not alone in its acclamation. In bomb-leveled Darmstadt where 50,000 people died in one night's bombing, 20,000 Germans came to their destroyed Friedens Platz, now used as a place for Communist rallies, to hear the

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The Useful Uke

(Starts on Page 18)

of all music study is SINGING. One of the saddest as well as the funniest things heard lately, was the remark of a certain MUSIC ED. "Prof., I have not been able to decide which comes first, the instrument or the voice". Not believing my aging ears, I had this person repeat. I had heard correctly, but made no remark. What I wanted to say, is that no person as muddy-minded as that should be teaching kids, to say nothing of training teachers.

A lot more might be said on this important subject, but will just close with this. Get your UKES and go to it. You will be surprised and delighted to find how easy it is and what fine results will quickly follow the sensible way outlined above.

Air Force

(Starts on opposite page)

USAF Band and constituted twice the audience the Communists were ever able to muster. Luxembourg's famous Place D'Armes saw its largest gathering in history as 30,000 Luxembourgers, Madame Minister Perle Mesta, and James Farley attended the concert. Two performances in Vienna produced 55,000 listeners including a Russian general and his aide. His admiration of the Air Force Band's music marked the first time any American product met with the approval of a Russian in authority that only the Kremlin itself knows its exact longevity.

Other concerts were witnessed by 18,000 people in Trieste, 14,000 people in Linz, 12,500 in Salzburg, 12,000 in Bremerhaven, 12,000 in Stuttgart, 10,000 in Tripoli, 7,500 in Dublin, and 5,000 in Munich amid a continuous rainstorm. In London's Royal Festival Hall, the USAF Band established the attendance record for an afternoon concert.

All in all, the USAF Band's third European Tour proved precisely what its two former ones had, that music was the greatest single factor in creating a better understanding between the peoples of the world. All other efforts are vulnerable to a propaganda machine's labelling them as political in nature and motivated by an ulterior purpose. But the universal language of music will continue to speak undeterred and unhindered as it has since time immemorial.

Munich Boasts Germans' Only Jazz Music School

Munich, Germany.—The only jazz music school in Germany is at the Haendel conservatory here. The piano class is headed by Alfred Baresel who in 1926 published the first textbook on jazz in the German language. The Munich jazz school was founded three months ago and is popular among German music students.

At 12 She Plays in a Symphony Orchestra

Rita Feldel of Maplewood is only 12 years old but she is already a member of a complete symphony orchestra. She plays the flute in the Center Symphony Orchestra of the Newark, N. J. Jewish Center.

When Rita goes to a Center Symphony Orchestra rehearsal at the Jewish Center she has plenty of company. Her father, Sam, a plant manager in a machine and brass works, plays the cello in the orchestra and her sister Paula, who is 16 and a junior at Columbia High School, plays the clarinet.

"Sometimes my mother comes along to rehearsals, too, although she isn't in the orchestra," Rita said. "She plays the piano and loves music. We play together

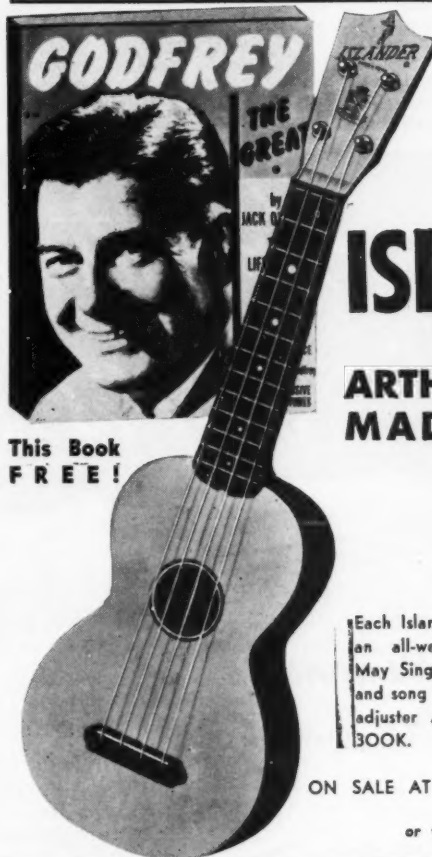
at home quite frequently."

Rita is in the seventh grade in Maplewood Junior High School. Her interest in music began early in her life when she heard the other members of her family playing.

This is Rita's first year in the symphony orchestra and she is naturally excited about it. She likes the other players and says that they are friendly and helpful. She is the youngest member of the orchestra but hasn't found that a handicap. Mark Silver, the conductor, thinks Rita plays well and has an enormous potential as a musician.

"My wife and I have always enjoyed good music and we feel that music is an important part of our family life," Rita's father said. "We enjoy our musical evenings at home and I am quite proud to have my two daughters playing with me in the Center Symphony Orchestra."

Godfrey said it: "I'll tell you what is available, and I've been looking for it for a long time. That's this ISLANDER. It's a plastic ukulele. It frets good, has good tone! Mathematically it's perfect and it's only \$5.95. It's a doggone good uke!"



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Let Me Answer Your Flute Questions



By Rex Elton Fair

Happy New Year

That each and every one of our readers may enjoy a most Successful and Happy New School Year is the most ardent wish of your friend and columnist, Rex Elton Fair.

The Ladder

"There is something inspiring about a Ladder. It always points UP. There is a sermon, an essay, built into any kind of a ladder. Always it begins at the bottom, and always it leads to the top, where there is sure to be plenty of room for all." Some ladders contain only three or four rungs, and from that up to possibly a hundred. Mentally conceived ones might be so constructed as to contain hundreds or even thousands of rungs. The longer the Ladder, of course, the higher you are to be when you reach the top. At the very beginning of this New School Year, let us choose to climb a ladder of many many rungs. Let us not attempt to skip a rung every little while, but keep in mind that many who have allowed their egotism—or possibly uncontrolled ambitions—to dominate, have slipped and fallen clear to the bottom and had to start all over again. Pick a big long ladder, then

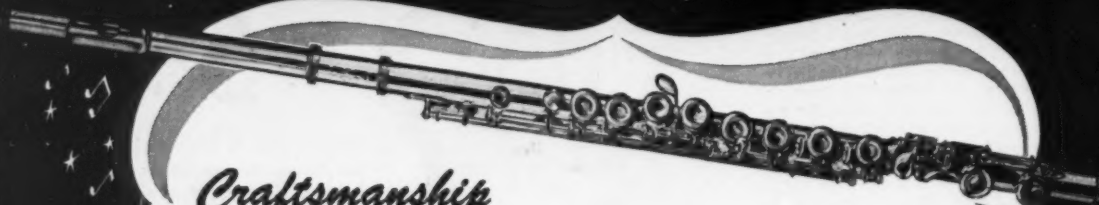
climb it slowly, honestly and well. The only ladder that your columnist has ever climbed—to above the first few rungs—has been the one leading to the art of Playing the Flute, and in teaching others to Play the Flute. That we are still a long ways from the top, we most humbly admit. Progress has been slow and most painful at times, but always, honesty in perseverance, has been dominant. Failures have been many, but always we have profited by them. Always we have tried most diligently, to avoid making a duplicate mistake. As to successes attained, well, that can be and must be vouched for by personal letters received from a few of the great conductors with whom we have played, press criticisms from various places on this continent, and comments from many schools and universities where we have given our services in recitals and lectures. To those of you who wish to mount the ladder leading towards the art of Flute Playing, we should like to advise you to adhere very closely to the following suggestions. That we may err at times is of course very plausible. However, there is this to be said that may be of encouragement to you. Ever since leaving high school, our flute in-

structors and best pals, have been flutists of National and International fame. For fourteen years we have been writing the column on "How to Play the Flute" for the Nationally known publication, the School Musician. Our Flute Methods—and other numbers for Flute and Piano—have gained National and even International favorable recognition. It was only recently that Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, and one of the most popular guest conductors of both here and abroad, had this to say to a group of teachers and students at the University of Colorado: "For years I have been most favorably impressed by the large number of Rex Elton Fair Flute Students to be found among our various Symphony Orchestras." All this has been told you—not in the form of exercising egotism—but to assure you that we feel well equipped to offer suggestions that may be authentically beneficial to you. All advice here offered must necessarily start with those—or for the benefit of those—who have not yet mounted the first step of our Ladder. Even so, there may be numbers among you, those who have climbed the

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first many rungs, but may be at a loss as to how to start some beginning student on their adventure. If our calculations are even partially correct, then we are very happy to proceed with the following:


Playing the Modern Flute

For the beginning—or even advanced student—we can offer you no better suggestions than those contained in the column "How to Play the Flute" of the June 1951 issue of this same School Musician. Suggestions therein contained are a compilation of ideas gained from our association with the worlds finest flutists and teachers, since 1910, with a Postscript addition that has taken us some forty odd years to construct thru personal practical application as a flutist instructor. Please read that column most carefully and analytically. Within the course of that column we literally poured out all that was good and authentically constructed or conceived, in order to help you to assume the right kind of a beginning for yourself as a student, or as an instructor. The following has been said many times during our writing of "Let Me Answer Your Flute Questions" in the same Nationally and Internationally known publication, but really, these advisory comments cannot be offered often enough.

Physical Handicaps

Be sure to avoid encouraging anyone who has a decided "overbite"—one whose upper teeth protrude far beyond the lower teeth—or one with a decidedly noticeably "undershot bite"—one whose lower teeth—in a natural bite—protrude far beyond the upper teeth, or one with abnormally thick lower lip, to play the flute. Such persons are physiologically handicapped so far as their possibilities of playing the flute is concerned. Should well informed instructors of the clarinet, oboe, bassoon, or even the saxophone, be consulted, then the problem should be solved, with no handicap to the student. When we say that careful thought as to the construction of clarinet and saxophone mouthpieces, reeds for the oboe, English horn, and bassoon, we mean just that. Many many times we have had students of the flute come to us in complete discouragement. In some instances they had been taking lessons for several years, only to discover that for some reason or another they were making no progress. Very often we found that they were perfectly fitted (physiologically) to play the flute, but that the embouchure plate (lip plate) did not fit them at all. When this discrepancy was corrected they went "sailing along" after a fashion that made them and their instructors most happy. At other times we have found that physical handicaps were so very dominant that we deemed it most necessary to divert their attentions from flute to some other wood-wind instrument. In this, we have never failed. Many such students have become fine players of clarinet, oboe, bassoon and even of the saxophone. English horn should be mentioned here also, but after all, the English horn is not an enlarged oboe. Quite naturally, the old saying that "there are tricks to all trades" applies here too. Many times the oboe player must divert his attentions to new fingering should he attempt to "double" on the English horn. Likewise the flute player must divert to new fingering should he successfully play the piccolo. Note: Should it so happen that any of you flute players should start "doubling" on piccolo and find that certain tones are none responsive, please let us hear from you and we will put

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forth every effort to solve your problem. AND: Be sure to keep in mind that students with abnormal bite will profit greatly by having special facings put on clarinet or saxophone mouthpieces. This of course must be done by an expert, and one who may be consulted in person by the one in need of this special job. Oboe and bassoon reed makers come under the same category.

School Musician Most Popular

It may come as a surprise to many of our readers to know that some 75,000 musicians read the School Musician each month of publication. We are directly reaching over 12,000 band, orchestra and vocal directors, 4,700 school libraries, and about 900 private teachers. If only all music students—especially those studying the wood-winds or brass instruments—could know of the great value of each copy, should they keep them on constant file at home, then the subscription list should be doubled in a very short time. To have such advice and instruction ever present to come to your assistance in case of doubt about this that and the other, should be most valuable. Really, in classification, we feel sure that it could be beaten only by having a most competent private instructor at your beck and call whenever needed.

Be sure to see the October issue.

Editor's Note: Send all questions and answers to Rex Elton Fair, 957 South Corona Street, Denver 9, Colorado.

U. of Illinois Music Faculty to Help Concerts

Urbana-Champaign, Ill.—Vocal and instrumental artists from the faculty of the University of Illinois School of Music will cooperate with the University's musical organizations in presenting the "Illini Concert Series" for the academic year 1951-52.

Comprising nearly 60 concerts, the series will include, in addition to more than a score of faculty artists in solo programs, concerts by the University Symphony Orchestra and Sinfonietta, the Oratorio Society, University Band, Chorus, Choir and Glee Clubs, Opera Workshop and Collegium Musicum. Chamber music concerts will be presented by the Walden Quartet, the Faculty Woodwind Quintet, and other groups of faculty musicians.

Choral Director at TWC Named to U. of A. Post

Herrold Headlee, who for four years has been director of choral activities at Texas Wesleyan College, has been appointed to a similar post at the University of Arkansas, Fayetteville. He will have a chorus of 180 voices, and an a-cappella choir.

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Band Music Review



By Dick Brittain

AUTUMN NOCTURNE—(E) Merle J. Isaac. This selection provides excellent opportunities for teaching musical expression. There are sustained legato melodies and light detached accompaniments which must be played in contrasting styles. Phrases are well marked for dynamic shadings. Warm lyric melodies and rich chromatic harmonies combine to make music that appeals to the heart and makes musical expression natural and necessary. The nocturne is in B \flat concert in the beginning and has a trio that is in E \flat . Technical problems are easy as the top note for clarinet is A on line above the staff and the highest tone for cornet is F the top line of the staff. For a good program number that is not difficult and is pleasant to listen to, I recommend "Autumn Nocturne". Published by C. F. Fl. Bd. \$3.00. Sym. Bd. \$4.50.

SUNNYLAND OVERTURE — (E) Joseph Olivadoti. This 1951 release will be quite popular as a contest number for class C bands. It is about the same difficulty as "Carnival of Roses" by the same composer. The opening is in G minor and shows a nice contrast between marcato

and legato playing in the very first few measures. An andante section follows that gives the clarinets a nice full melody in the key of D minor. A waltz is introduced in F major and followed by a happy and melodic allegro in B \flat major which is followed by a grandioso finale in the key of E \flat and is in 6/8. Top note for clarinet is C two lines above the staff and the high note for cornet is A above the staff. You will enjoy this number for either contest or program material. Published by Mill. Fl. Bd. \$6.00. Sym. Bd. \$8.00.

COLLEGE SONGS FOR SCHOOL BANDS—arr. by Paul Yoder. This march book will be very popular for the football band as it has 27 most popular college songs ever written and only the best known sections of the numbers have been used. In general the trios are all that are present and they are void of technical problems especially in the clarinet books. Most of the clarinet parts are cornet parts in another register to give the football band more power and ease in performance. Some of the tunes included are "Go U Northwestern", "Hail Purdue", "Illinois Loyalty", "Indiana Our

Indiana", "Iowa Corn Song", "Notre Dame Victory March", "On Wisconsin" and many others. I urge all bands to have this march book in their library. Published Melrose. Parts 50c each. Conductor score \$1.00.

MAVOURNEEN OVERTURE — (E) Forrest L. Buchtel. Buchtel has scored again for the young band. Mavourneen as introduced and well received by the 200 band directors at our recent Summer Session. The opening is a smooth well cued 3/4 movement that is to be played andante con moto which feature the horn and woodwind color of the band. The overture is in 3/4 and 6/8 throughout and changes keys enough times to give interest to the performer and listener alike. Top tone for the B \flat clarinet is D above the staff and the highest note for cornet is A one line above the staff. This will be one of the more popular contest selections on this years list for C and D bands. Published by Kjos F. Bd. \$5.00. Sym. Bd. \$7.00. An excellent 6 line conductor score is available with each arrangement.

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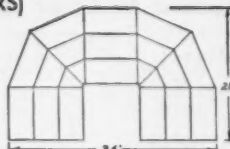
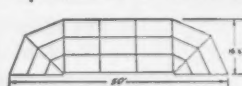
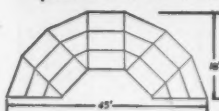


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DONNA JUANITA OVERTURE—(M)
Franz von Suppe. arr. Clifford P. Barnes.
 This overture is from the comic opera Donna Juanita and is well scored for band by Mr. Barnes. The opening is a 12/8 fanfare which is followed by a stately polonaise. The allegretto features the woodwinds in a gay mood. The number has the usual form of an overture for an opera in it is quite good in every sense. I am sure that you will enjoy having it on your programs. The number is not difficult technically and will please everyone who uses it. *Published by Ludwig Fl. Bd. \$7.50 and Sym. Bd. \$10.00.* These prices include a full score with each arrangement.

PAVANE—(ME) *Saint-Saens. arr. Irving Cheyette.* This is a sensitive piece of literature that will require clean, clear playing with good style. The work is in D minor with a fine melodic line. It is typical piano music but is well scored for the concert band. *Published by Schirmer Fl. Bd. \$4.25. Sym. Bd. \$6.75.* These prices include a full score.

Ray Dvorak Has First Band Reunion Since 1935

Madison, Wis.—Anyone who ever tooted a flute or toted a drum for the University of Wisconsin bands was invited to the first band reunion on the campus since 1935, which was held on June 14, Director Raymond Dvorak announced recently.

Invitations went out to all band alumni whose addresses were on file. Other alumni received full information if they mailed their addresses to the office, Dvorak said.

In the 66 years since the band was formed with 11 members in 1885, more than 2,000 members have left their names on the alumni rolls. All who came back for the reunion had the opportunity to recapture their skills by rehearsing and playing with the present UW band.

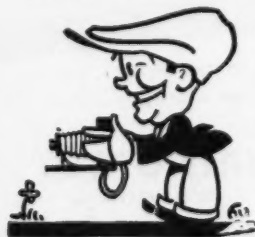
The program for June 14 included registration from 9 a.m. to noon in the band office, visits to the band library, and viewing of the collection of band pictures. "That's me, Junior," Dvorak calls this feature. Instruments for the afternoon rehearsal were distributed during the morning.

Rehearsal was called at 1:30 p.m., with a meeting of the UW Band association and election of officers. The association was organized and incorporated in 1915.

After the reunion dinner in the Memorial Union, the alumni joined the UW band to give a twilight concert on the Union terrace on the shore of Lake Mendota.

It was a wonderful event and all who attended are looking forward to next year's reunion.

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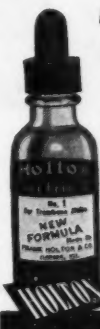


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The Band Forum ...



By Daniel Martino

Mental Aspects of Tone Production

Assuming that the wind teacher has satisfactorily dealt with the physical aspects of tone production, the player is now ready to use his mental powers. When we speak of the mental aspects of tone production, we mean the concept, understanding, awareness, duplication and limitation of tone. For the inexperienced young wind student, a concept of tone is most desirable and essential in the learning process. We learn by imitation. Our students either imitate a tone which we demonstrate as a fine tone, or they listen to another's tone which we as teachers recommend and consider a tone worthy of duplication.

No matter how much we talk and write about tone, it remains a matter for the mind. Students should be made to hear the artist's tone by any means possible—by carefully selected recordings, radio programs or television, if such programs include performing wind instrument artists whose tone you have selected for your students to hear. Attending concerts in which fine instrumentalists appear will be of great benefit to the progressive teacher and his conscientious student. Within the high school bands themselves are often found players who have devel-

oped fine tones on their respective instruments. Once a student knows what constitutes a good tone, what it should sound like, he will strive to duplicate and imitate it on his own instrument. Young players should be ever alerted to tone. The need for good tone quality must be stressed constantly, and an understanding of how such a tone is developed and produced should be brought to the attention of the players at every lesson, ensemble and band rehearsal. Conception and understanding of what is good tone are factors not to be taken lightly. Tone is the goal of the artist; it is also the goal of the amateur. Awareness of the goal and of how to achieve it is half the battle. We can reach our goal only by direction, guidance and perseverance. We can reach the goal of fine tone production only by recognizing its need as the most important element of music. In this entire educative process the student must be shown the way.

III—Aesthetic Aspects of Tone Production

Tone appears, in musical structures, in the guise of either melody or harmony. No tone that musicians use is physically "pure." The ear does not recognize the physical tone, but it does recognize it as

a simple sensation-stimulus, and registers the sensation as one of tone quality or color. This color arouses other non-auditory impressions. Tones can appear as warm or sweet, hard or soft. They can be made to sound dark, heavy, light, dull or resonant.

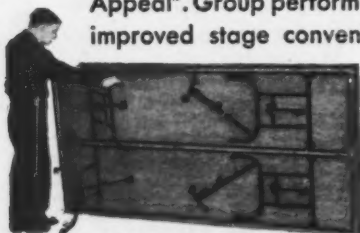
Some teachers and conductors favor the darkness, heaviness and bigness of the "German" concept of tone, while others favor the light, warm and liquid tone of the French school. Tone quality or color is one of the most important features of artistic performance, and one of the most conspicuous.

Tones have shape, and are played with shadings. These shadings may be brought about by changes in dynamics or color, depending on the effect desired at the moment. Tone color, perceived as appropriate to the utterance of non-aesthetic emotion, has a very different value from that same tone color perceived merely as a sensuous stimulus or as an integral quality of an aesthetic idea. *Tone register*, similarly, is primarily a fact of pitch; but when it appears as the appropriately chosen part of the scale for a certain expression, the fact of its general acuteness takes on new meaning. *Vibrato* is mostly a value of changing pitch around a true pitch center; but it

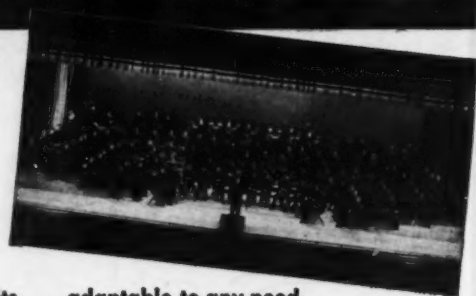
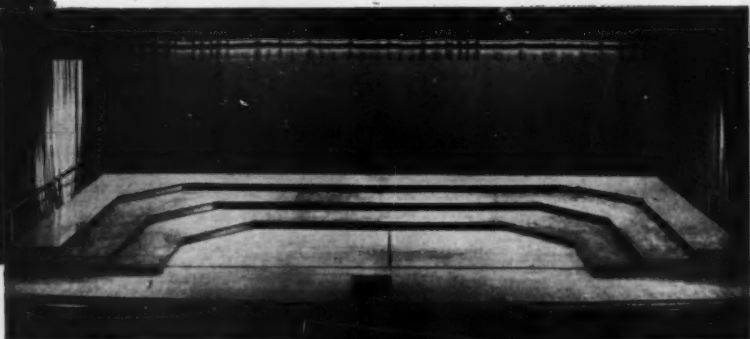
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can involve also a change in intensity. To the average listener, it appears as a fact of tone quality.

Phrasing is also a factor of tone color. It is the general mixture of the subtle variations of pitch, intensity, color, which may give to the musical utterances a strong resemblance to the inflections of speech.

All aspects of tone production, whether structural or expressive, have high aesthetic value and interest. Of all the phases of tone and tone production, the aesthetic is the least recognized and taught by band conductors. Is it any wonder then that we have one style and one style only in the performance of all band works by far too many conductors? Proper shaping and shading and phrasing of tone are too often lacking in our hands. Our concert and more serious forms of music continue to sound alike. The whole fact of intelligible expression, interpretation and characterization of tone in its proper musical setting is not achieved solely through the functioning of the physical and mental elements. To be convincing, and readily intelligible, band performances must include, to a far greater degree than at present, the aesthetic aspects of tone and tone production. All three—physical, mental and aesthetic—when intelligently integrated and blended together, will achieve the ultimate in musically satisfying presentations not only for the audience, but, still more important, for the performers—our future consumers and appreciators of music.

Editor's Note: Send all correspondence to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

I. S. U. Band

(Starts on page 12)

cess of the marching band. The department provides the band with an excellent practice field, marks it, and reserves it for all practice sessions. It allows freshmen and sophomores to substitute marching band for required credits in physical education. It also pays transportation costs for the band on one conference football trip each year.

During weeks when no home football game or conference trip is scheduled, Edgar, formerly, and now Pier-sol, begins to shape the Iowa State College Concert Band, another musical group that has won praise for the Music Department.

The concert band features a "pops" concert each December and plays a program of the finest in symphonic band literature at the annual winter concert. In contrast to the marching band, it includes women students, since the only requirement for membership is musicianship.

Concert band tours were inaugurated by Edgar in 1936. The band has made a spring tour every year since then, with the exception of three years during the war when such trips

(Turn to page 51)



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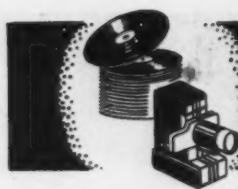


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Audio-Visual Aids ...

By Robert F. Freeland

It is good to bet back after a summer of travel and sight-seeing. The field of audio-visual aids continues to advance and it will be our job to keep up with the new materials. Questions will be welcomed, and answered as quickly as possible.

DEBUSSY: The Children's Corner—Jumbo's Lullaby, The Little Shepherd, Golliwog's Cakewalk: William Kapell (piano). RAC Victor 45 and 78 rpm. (45: V49-3212). Single disc.

William Kapell has developed greatly in the past year. His playing is with gentle care and delicacy with fine pedal work and excellent coloring and shading of tones. This recording is highly recommended. A modern recording of the entire suite is much needed.

SPANISH FOLK SONGS: Victoria de los Angeles (soprano) with Kennata Tar-rago (guitar). RCA Victor. Ten inch Long Play disc LM-63. \$4.67. Also on 45 rpm.

The demand for folk materials in the music curriculum is great. This recording is greeted gladly. Spanish folk music is among the richest and most varied in the world. Its beginnings can be traced from Arabic, Hebraic and Gypsy origins. The songs are well arranged for use in music classes. The contents includes "The Cradle Song," "Bolero" and "The Nightingale Song." Surfaces good. Highly recommended.

CORNELL MUSIC: The Cornell University Glee Club, Concert Band and Chimes. Published by the Cornell Alumni Association, Ithaca, N. Y. \$5.95.

This collection includes the Cornell University Alma Mater and favorite songs and marches. It will find many uses in the school music program. Highly recommended for school music libraries.

SIBELIUS: Symphony No. 1 in E Minor. Leopold Stokowski and his Orchestra. Victor Long Play disc LM-1125. \$5.72.

This is truly a highlight in summer releases. The best recording on Long-play of the Sibelius First. Stokowski illuminates the score and the orchestra is well trained, together making an outstanding recording. It is much warmer in tonal quality, more refined, yet lively and more meaningful than the Stockholm Symphony or The Cleveland Orchestra. Surface excellent.

STRAVINSKY: Mavra; Phyllis Curtin (Parasha), Robert Harmon (Hussar), Sandra Warren (Mother), Arline Carmen (Neighbor) and the New York Wind Ensemble and augmented orchestra conducted by Robert Croft. Dial Long Play disc, 12, \$5.95.

Mavra is a one act opera composed by Stravinsky in 1922. It takes less than forty-five minutes to perform. It could be played during one class period. It has a simple plot and music that is fanciful, clean and varied. The surfaces are rather noisy and high frequency distortion is

noted quite often. It still remains a fine example of modern opera buffa on a 19th century subject.

THE CHRISTMAS MUSIC BOX: Twenty selections recorded from the authentic original Music Box Collection of George and Madeleine Brown of Chatham, N. J. Sounds of Our Times recording. One 10" Long-play disc, \$3.85.

Twenty tunes played on six different music boxes. The selections range from Jingle Bells and Adeste Fideles, to Silent Night, a Hymn, several operatic airs and a number of old time airs like Necke's "Nightingale Song" and Metra's "Bells of Cornville." Those making orders for Christmas recordings may consider this recording.

AMERICAN MUSIC SERIES—Volume 1. A. Reinagle; Sonata in E Major. L. M. Gottschalk; March of the Gibraros. C. T. Griffes; Piano Sonata. R. Palmer; Three Preludes. Jeanne Behrend, piano. Allegro Long Play disc 3024. \$5.95.

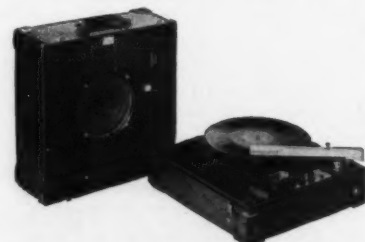
The beginning of a series of records which will offer a comprehensive survey of American Music from the beginning to the contemporaries. Allegro has made much progress of late and this series promises to be worth watching. Surfaces are fair.

RECORDER AND HARPSICHORD RE-CITAL (No. 2). Sonata No. 12 in D minor by Corelli, Poco Allegro from Sonata in C minor by Loeillet, Sonata No. 1 in D minor by Tellemann, and Four Traditional English Tunes. Carl Dolmetsch (recorder) and Joseph Saxby (harpsichord). London Long Play disc LPS-278. \$4.95.

A fine recording for the history of music class or general music class.

The Dolmetsch family (Arnold, father of Carl) have long pursued music-making on old instruments.

This second recital, which is more ambitious is equally as enjoyable as the first. Both Dolmetsch and Saxby play the works admirably. The four pieces are very interesting and are played on four



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different instruments of the recorder family. Surfaces good.

DER FREISCHUTZ: Complete recording of this famous opera by Weber. Hans Hopf, Tenor; Karl Donch, bass; Maud Kunitz, soprano; The Vienna State Opera Chorus and The Vienna Philharmonic Orchestra conducted by Otto Ackermann. FFRF (LLPA-5). \$17.85.

Three 13" Long Playing Records, London
This truly is one of the finest operatic recordings offered on long playing disc. The performance is one to be selected for every record library. Highly recommended for school music libraries. Surfaces excellent.

MARIO LANZA, Tenor. Lanza in operatic selections from the motion picture "The Great Caruso." Mario Lanza with the RCA Victor Symphony Orchestra conducted by Constantino Callinicos. Victor Long Play disc LM 1127. \$5.40.

Lanza sings with youthful fervor but neither vocally nor artistically in the manner of his great forerunner. This album has a great following because of the success of the motion picture. It is wise for us to follow through on this type of music, to win more people over to good music. Recommended.

Editor's Note: Send all questions and answers to Robert F. Freeland, The Edison Institute, Greenfield Village, Dearborn, Michigan.

I. S. C. Band

(Starts on page 12)

were prohibited. The tours, which are wholly self-supporting, have taken the concert band as far west as Denver, Colo.; east to Chicago, Ill.; south to Fort Smith, Ark., and north to Minneapolis, Minn.

For the past two seasons, the marching band and the concert band have been decked out in a new \$13,000 double set of uniforms. There are two separate uniforms because, as Edgar put it, "There is a great deal of difference in what is desirable in a marching band and a concert band uniform. For the gridiron show and the marching band, you want so much color it's almost 'gaudy.' For the concert band you want a full dress appearance."

Marching band uniforms feature cardinal West Point-type jackets complete with gold braid and buttons, and fountain plumes on hats. Concert band members have double-breasted suit-type navy blue coats with no belts.

One of the most conspicuous factors in the growth of the band has been and is morale, according to Edgar. "Band" at Iowa State is 100 percent avocational. Members are students of engineering, agriculture, veterinary medicine, science, and in the concert band, home economics. They are all students with other interests who are playing in the band because they enjoy it.

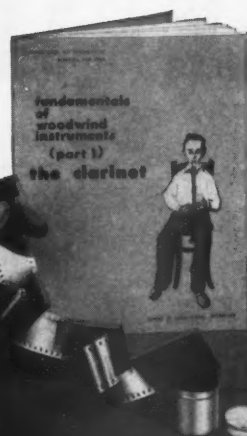
This, in brief, is the story behind one of the Midwest's finest marching units, the Iowa State College Marching Band!

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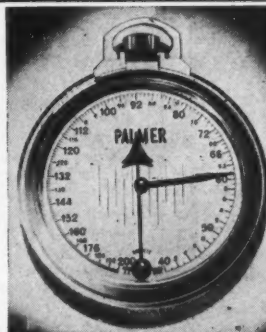
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By Dr. John Paul Jones

A happy and successful new school-year to all you drummers, and to all those connected with school drumming. It is good to be with you again but let me bring this thought: let us not wait until January first for new resolutions but start right now to make each and every percussion section "tops". After all, the band, orchestra or chorus would be in a sore state of affairs without rhythm and rhythm is your business.

You Are A Partner

A partnership does exist between you, your director or teacher, and your parents. We emphasize the existence of this partnership here in the conservatory and it is equally applicable to you. The teacher listens, explains and suggests suitable practices and study procedures; your parents pay the expense of instrument and lessons, and you, the student, do the practicing and playing. This practicing and playing is the one thing no one else can do for you. Only you can do your practicing and, brother, does a drummer need it! There is nothing which sounds so bad as rough, crude drum playing, and a Summer lay-off does not help the situation at all.

Get Your House In Order

A good house cleaning is always appropriate in the Fall specially if not attended to in the Spring. Along with this should go an inventory of all drum equipment, seeing that everything is in top shape for the year's work. Check all percussion equipment to see what is needed; what can be repaired and what must be replaced. Usually the greatest need is

drum heads although these should be in good condition if the drums were not left under too much tension at the end of the school year. Order your drum heads immediately—especially if there is no local store to which you may turn in an emergency. Even so, it is good insurance to have at least two batter heads and one snare head in reserve and mounted ready for use. These spares should be taken with the band on every trip to insure a complete drum section. 'Tis a sorrowful sight to see a drummer on parade beating on the snare side or trying to beat a cadence decently on a broken head. Take good care of those heads for "two heads are better than one". The smart drummer is the one who can save heads not the one who can break the most.

Check drum slings, seeing that each sling is properly marked for the player who uses it. Bass drum slings may be missing—usually are. Do not try to substitute a snare sling for a bass drum sling—get the right equipment! Also check bass and snare sticks. These, too, should be marked for identification and individual use. This prevents hap-hazard stick finding when they are needed most, and it keeps track of "who loses the sticks". Each player should be held responsible for his or her own equipment or equipment which he or she uses and it should be so marked for individual identification.

Clean and oil all working parts of the drums. Drum shells will look like new if they are cleaned and waxed—using a heavy wax such as Simonize. The shell may be sprayed with clear lacquer if the finish is in good shape or the drums may be lacquered in color if desired. I recently had a drum lacquered in color for a dollar and a half. The cost may vary in different communities but it will not be excessive.

Personally I am partial to having the parade drums as well as size and model. I like white parade drums best but a friend of mine prefers the opposite—he likes black parade drums. I know a band which had the snare-batter and bass drum heads painted or sprayed gold, and very flashy! However, this is not practical as you must be in a position to spray or paint each new head when replacements are necessary.

Storing Equipment

Percussion equipment should be properly housed—never slung around on the band room floor. There should be a place for everything and everything in its place. With some helpful suggestions from the director the re-arrangement or proper storage of drum equipment might well become a project for the section. As a matter of fact, if your section is really on its toes this will already have been done. Suggestions for proper housing of equipment have appeared in this column in past issues but I will be happy to go into it again if anyone so desires.

Replacing Equipment

What is the best equipment to buy? This I can not tell you beyond saying that any well known drum company is

absolutely reliable and will give you handsome returns for your investment. All drummers have their likes and dislikes but this does not lessen the quality of the merchandise. Most drummers are well acquainted with the standard brands and all drummers should have literature on all the various makes. Why not write the percussion equipment manufacturers advertised in *The School Musician*. They will be glad to help you with information and literature. Contact your local or nearest dealer who should be glad to help you without cost and with sincerity.

When equipment is replaced always do so with a quality equal or better than before thus keeping up your standard. Before you decide to replace be sure there is a need for replacement. Do not make a change just for the fun of changing but make your money count the most. Sometimes replacement may be made through used equipment but I would be very careful about getting used equipment especially sight unseen as is often the case by mail. Many years ago I was trying to assemble a drum outfit at the least possible cost. Searching the advertisements I found just what I wanted—a Chinese cymbal at only a dollar fifty but with a repaired crack. I sent for it and it worked wonderfully well for the first crash but that was the end. So I had to buy a new Chinese cymbal which at that time cost about \$5.00. You see the result? A five dollar cymbal actually cost me \$6.50. I could have saved a dollar and a half by not being too stingy in the first place. I hope you will also profit by this.

As always, I want to hear from you and would like your help in making this the most informative column in the SM. Send your pictures so we can be proud of your picture in print.

Do you have some particular percussion problems? Do not hesitate to write and if I do not know the answer I'll endeavor to find the answer for you. Again, it is good to be with you and I'll see you next month.

Editor's Note: Send all questions and answers to Dr. John Paul Jones, Conservatory of Music, 221½ Broad Street, Albany Georgia.

Wisconsin Music Dealer Plays Host to 50 Band Directors at Le Blanc

The Blehoff Music Company of Milwaukee, Wisconsin played host to 50 band directors recently on a trip to Kenosha, Wisconsin to visit the beautiful new Le Blanc factory.

During the afternoon and evening tour they met Mr. Leon Le Blanc in person who was visiting America from the Paris, France plant. They also met Mr. Vito Pascucci, Head of the American Le Blanc firm.

After a delicious buffet dinner served by the Le Blanc folks, the directors and Mr. Blehoff were treated to an interesting and enlightening clinic of the entire clarinet family which included the A flat—E flat—C-B flat—A-E flat alto—B flat Bass—and B flat Contra Bass Clarinets.

All directors agreed that the day was very worthwhile and that there existed a closer relationship between Music Education and the Music Industry than ever before.

Many music manufacturers welcome members of the Music Education profession to their factories for general orientation and information.



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"Your editorial plans and policies for the magazine during the coming year should indeed make the magazine even more valuable than it has been in the past. I carry copies of it in my field work and refer teachers, supervisors, and music education students to it.

Please accept my very best wishes for your continued success in this fine publication.

M. Claud Rosenberry
Chief, Music Education
Department of Public Instruction
Commonwealth of Pennsylvania

"I am glad to know that you are reorganizing editorial policies of The SCHOOL MUSICIAN. Your idea of planning for a balanced music program is most welcome. I will be very glad to do anything I can to boost your circulation.

Edith M. Keller
Supervisor of Music
Department of Education
State of Ohio.

"I want to congratulate you on your excellent magazine. I consider it an honor to be invited to contribute an article".

Lilla Belle Pitts
Professor of Music Education
Teachers College
Columbia University.

"I want to thank you for the opportunity of having the article about the Iowa state bands appear in your fine magazine. I think that you are certainly the one to do the fine job of editing it, and that it will go to new heights under your leadership".

Alvin R. Edgar
Head, Dept. of Music
Iowa State College
Ames, Iowa.

"Have been one of your ardent readers since I myself performed in a Junior High School Band twelve years ago. My own band members anxiously await the arrival of your magazine every month and there's always a waiting list of hopeful readers.

"Thanks again for the inspiration your magazine gives our young bandsmen".

Miss Jean B. Hayes, Director
Instrumental Music
West Lampeter High School
Lampeter, Pennsylvania.

"We think it's a grand magazine. It is certainly doing a service to music".

Karl H. Bratton, Chairman
Department of Music
University of New Hampshire
Durham, N. H.

"I like The SCHOOL MUSICIAN very much. It's properly slanted toward school musicians, teachers, and students".

Harrison Elliott, Editor
The South Carolina Musician
Andrews, S. C.

"In my opinion you have a magazine to be proud of".

Sue Rosson
Corpus Christi, Texas.

Editor's Note: Subscribers are invited to send letters of approval and/or criticisms of the Magazine as a whole, or various articles appearing each month.

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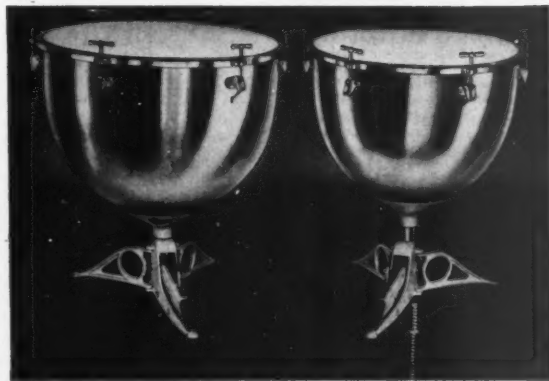
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Learn About Uniforms

By Ernest Ostwald

Uniform manufacturers in this country, just like any other industry, have very many mutual problems. Like every group of people having a common problem, they are joined together by the National Association of Uniform Manufacturers of which Mr. Stanley J. Cummings, is the Executive Secretary. Under the sponsorship of this organization in cooperation with the Federal Trade Commission trade practice rulings have been approved and the spirit of fair dealing and reputable relations with the consumer is fostered at all times. About 85% of the production of all the uniforms used in this country of all kinds are produced by firms who are members of this association. Thus, it can be seen that it has a very wide and very representative coverage in the field.

The Association will be glad to send, free of charge, to all interested potential consumers a list of uniform manufacturers who specialize and have experience in the particular type of uniform which a specific consumer may wish to purchase. The main office of the Association is located at 112 East 19th St. in New York City, N. Y. All communications addressed thereto will receive a courteous and prompt reply.

Our industry wants to serve you better and the only way we can accomplish this is by bringing you the experience of the membership of our Association for your guidance. Webster defines "uniform"—a dress of the same kind, fabric, fashion or general appearance as others worn by the members of the same body, whether military, naval, or any other, intended as a **DISTINCTIVE COSTUME**.

Since time immemorial, groups of people outside of military organizations have selected distinctive costumes to set them aside from the rest of the associations and impress upon the outsider the act that the wearing of the costume identifies the wearer with a specific organization.

The history of school band uniforms is as old as the school band movement itself. Bands and uniforms seem inseparable—true, a band can perform and play without uniforms and it seems that the public is accustomed and demands not only to hear but also to "SEE" the band. It is only natural, therefore, that communities proud of their young school band, wanted to see them properly uniformed. In the early days, school band uniforms consisted usually of capes and overseas caps. The students supplied their own trousers or skirts. With the years, the standards of appearance have changed and by far the majority of school bands now wear complete uniforms designed to meet their needs for concert bands or display performances on the football field and on parade. So over a period of years a distinctive uniform has been created for school bands in this country.

Besides the untold and uncounted hard

working band mothers and band boosters organizations, the service clubs have shown a considerable interest in giving their full support to their own school band. The school band has replaced in many instances the old time community or municipal band and is therefore in most instances the only musical organization in a town.

As far as the band itself is concerned, uniforms have been morale builders. The members of a band are receptive to being

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singled out and to wear a distinctive uniform. In many instances the bearing of the uniform of the school band has developed "esprit de corps" and the uniform became a symbol of public relations between the school and the community.

America always liked pageantry and the pageantry of the school band performing as a musical unit for the many community wide activities has become a part of our daily lives.

The harmonious dress appearance of a group of budding musicians under the leadership of their band director in a local parade has added considerably to the excitement and enjoyment which we all get from watching a parade no matter where it may be. The "harmonious appearance" seems to be the most important reason why we dress up a school band in uniforms. I recall some 20 years ago the remarks made by the principal, when I delivered a set of uniforms to his school band. The band wore their new capes and caps for the first time at a concert that evening and the principal said "They not only looked better, they seemed to play better".

Uniforms play an important part for the community if their school band participates in music festivals and other activities away from home. Community pride in their own school band makes the band the ambassador of the community away from home. The uniformed band not only accomplishes this, but in addition it builds prestige for music education and the band director in charge of the band.

This is a series of articles on the various phases of uniforms, the purchase of uniforms, the selection of an appropriate style, fabrics, the selection of manufacturer, which will be continued in this magazine.

The purpose of this series of articles is to bring to you the experience of the uniform industry for your guidance so that you may have a better uniform at the lowest possible cost and to give you some guidance in the best procedure which has been developed over a period of years, protecting you against errors and pit falls so that you may get the greatest value from your uniform investment.

In the next month's issue I shall discuss the subject of "How to Select a Uniform Manufacturer."

Editor's Note: Mr. Ernest Ostwald the Author of this Series is a Director of the National Association of Uniform Manufacturers and Chairman of the Fair Trade Practice Committee of the NAUM.

For additional information write to:
National Association of Uniform Manufacturers, Inc.
Attention Mr. Stanley Cummings, executive secretary,
112 East 19th Street, New York, New York.

New Film Announced "Schools March On"

The March of Time Forum Films, 369 Lexington Ave., New York 17, N.Y., has just announced the availability of a new film "Schools March On."

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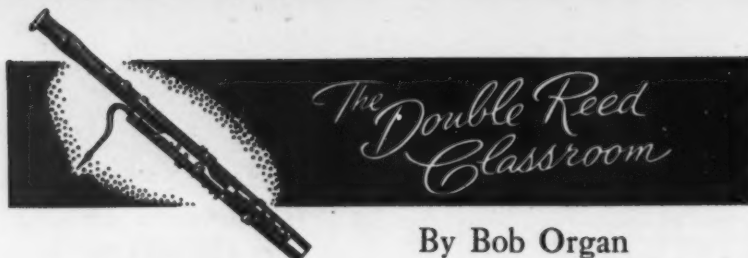
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By Bob Organ

Here we are thinking about school and our Winter schedule again. Summer is about gone and vacation time is over. Personally my summer has been an extremely busy one and my vacation doesn't occur until sometime this month. To be exact—between summer school and fall term University of Colorado.

The summer has past so rapidly that I can hardly believe it has been here and gone. However, I've made many new friends during summer school which has been one of the largest classes ever at the University.

Again I've played the City Park Band season sponsored by the City of Denver as well as maintaining my private studio class along with some composing in my spare moments—otherwise my time has been my own.

At this time of year I'm always on the look-out for something that may be of value to us during our regular school year. New music, accessories, instruments or what have you—if whatever it is will help to improve the performance of our respective instruments it is of value to us.

One of the newer publications which I believe to be of value is a revised edition of the *Weissenborn Method for Bassoon* published by Cundy-Bettonney, Boston, Mass. After checking through this new edition I immediately made it a MUST for my library at my studio and the University. It not only contains the old necessary materials for the young student but has scale studies by Carl Almenraeder (1786-1843) who knew the Bassoon from the first waters.

As we all know Almenraeder had a great influence in the early development of our present German or Hoeckel system Bassoon. He was one of the greatest Bassoonists of his time—when our present German system Bassoon had only four keys in addition to the six holes. Later the system developed into what was known as the modern Bassoon having six keys.

This new edition also has twenty-five studies in all keys by Milde, Op. 24. Fifty grand studies by Weissenborn, Op. 8, Vol. II. It should be very interesting to both student and teacher.

While speaking of Almenraeder—Jack Spratt of Old Greenwich, Conn., as some of you will remember as my predecessor in writing the DOUBLE REED CLASSROOM column has published among other materials "*Air Varié Ancien*" for Bassoon, Violin, Viola, Cello, by Almenraeder.

The study of this work has been a most enjoyable one for me. However, it is strictly for the better player. I believe it would do a lot of us a great deal of good just to study such a number and then imagine Almenraeder performing such a piece of music on a four or even a six keyed Bassoon—I don't believe we would be prone to beef so readily about some of the music played upon the instruments we presently have. Our instruments of today are certainly more adequate to fulfill its requirement than they were in Almenraeder's day.

Should you be interested in this or any

of the materials put out by Jack—I'm sure he will be more than happy to send you a catalogue or listing of his Woodwind materials. Jack Spratt Woodwind Shop, Old Greenwich, Conn.

For the advanced student I use the "*Bruna Concerto*" for Bassoon. This is edited by Simon Kovar, published by Leeds Music Corporation, RKO Bldg., New York. This is in the modern idiom and very effective when well done.

There is also "*Prelude and Fugue*" for Four Bassoons by Dubensky, published by Ricordi & Co., Inc., New York, that is fine working material for ensembles. Also a short piece for four Bassoons by Prokofieff "*Humorous Scherzo*." This Prokofieff number is part of the Schoenbach series known as Samsol Publication, published by Omega Music Edition, 19 West 44th Street, New York.

For Oboe—The "*Vaughn Williams*" *Concerto for Oboe* has been an interesting work for the advanced student. This is an English Publication but can be purchased thru Carl Fischer, Inc., New York.

Mitchell Miller has made a recording of it with the Saitenberg Little Symphony should you want to hear it—Mercury Classics Recording.

For the young student of the Oboe, "*Concertino*" by Volkmar Andreae, which is not difficult, seems to be very popular. This is published by Boosey & Hawkes. Good Foundation Studies for the Oboe can be found in the "*Modern Pares*" published by Rubank, Inc., Chicago. Personally I find a great deal of use for this book for both the young student and the advanced. For advanced etudes "*Selected Studies*" for Oboe published by Rubank, Inc., Chicago, is very fine.

Incidentally the interest shown by the Music Directors attending the University of Colorado this summer, in the care and necessary trimming of DOUBLE REEDS has been very gratifying. I am just conceeded enough to believe my continual harping along this line is beginning to bring results. Again the finest Oboe or Bassoon made will not play without a properly fitted reed. The reed must be suited to the player as well as to the instrument. However, by the same token the player must also know something about his own doing. We can't always blame the reed or the instrument. It CAN be our fault TOO.

Beginning the Fall Term, at the University, I have set up a new curriculum for DOUBLE REEDS which includes the trimming and care of reeds as part of the necessary work for students entering the teaching field. In fact, I've written a manual for this purpose which should be off the press for the Fall Term. This will be along with other items which may be of interest to a great many of you. Will be sure to keep you posted.

My Class at the University this summer was composed of Teachers from nineteen States. From Wisconsin on the north to Texas on the South, California on the West to Iowa on the East. By the time this column comes off the press these people will all be busy preparing for their Winter activities, etc. Best wishes

to all of them. Should they need further help along the DOUBLE REED way they need only to drop me a line.

By the time the October issue of THE SCHOOL MUSICIAN comes off the press I will be back in harness again too. So long for now—See you next month.

Editor's Note: Send all questions and answers to Bob Organ, 1512 Stout Street, Denver 2, Colorado.

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(Continued from page 57)

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Arthur Walker Appointed Leblanc Educational Advisor

G. Leblanc Company, Kenosha, Wis., has announced the appointment of Arthur A. Walker, of Walker School Music Service, Milwaukee, as educational advisor.



Arthur Walker
New Educational Advisor
G. Leblanc Co., Kenosha, Wis.

Mr. Walker is a graduate of Milwaukee State Teachers College, and holds a Master's Degree in Music Education from Northwestern University. He has played professionally, has had wide experience as a high school band director, and is presently conductor of the Milwaukee Lutheran Symphony Orchestra. During World War II, Mr. Walker served as an Army band leader—stationed in England.

Appointment of Mr. Walker to the Leblanc staff marks the beginning of a stepped-up program of Leblanc-sponsored teaching aids, which it is expected will eventually include all aspects of woodwind instrument playing. Leblanc instructional materials that have appeared in recent months include clarinet booklets by such top-flight Leblanc artists as Napoleon Cerminara of the New York Philharmonic, Vincent Abato of the Juilliard, Martin Zwick, Don McCatthen and others.

Mr. Walker's services to the Leblanc organization will be strictly in an advisory capacity. He will continue his retail music business as an entirely separate and independent operation.

Brevard Music Festival Has Top-Ranking Talent

BREVARD, N. C.—The sixth annual Brevard Music Festival, the South's foremost music event of the summer season, presented an array of top-flight talent in a program which opened August 7 and continued through August 19. Concert programming, an oratorio, a lecture, and folk music—and a new feature—made up the Festival program.

The Festival was conducted at the Transylvania Music Camp in the mountains of Western North Carolina, where 150 young musicians from 16 states

studied and worked vigorously for the limited number of places in the Festival open to them. The camp, a mile and a half from Brevard at the border of the Pisgah National Forest, opened June 21 and continued to August 5.

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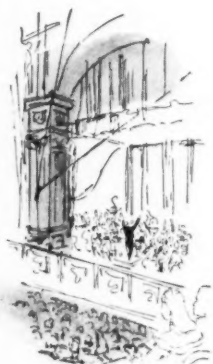
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